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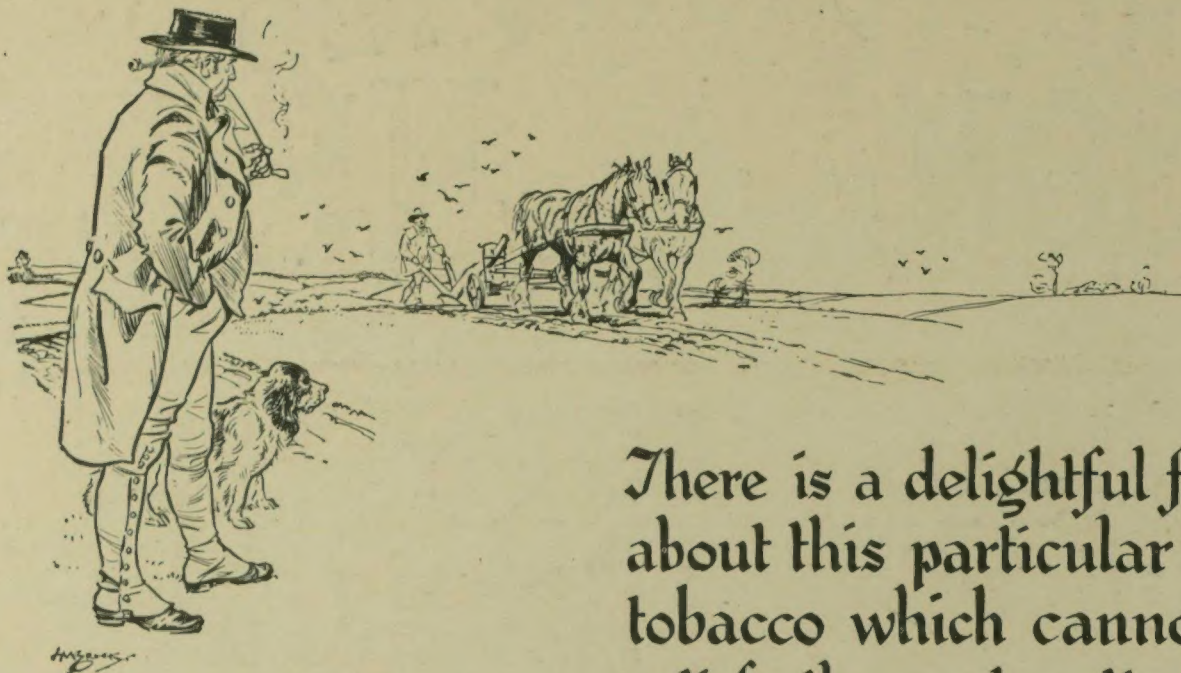
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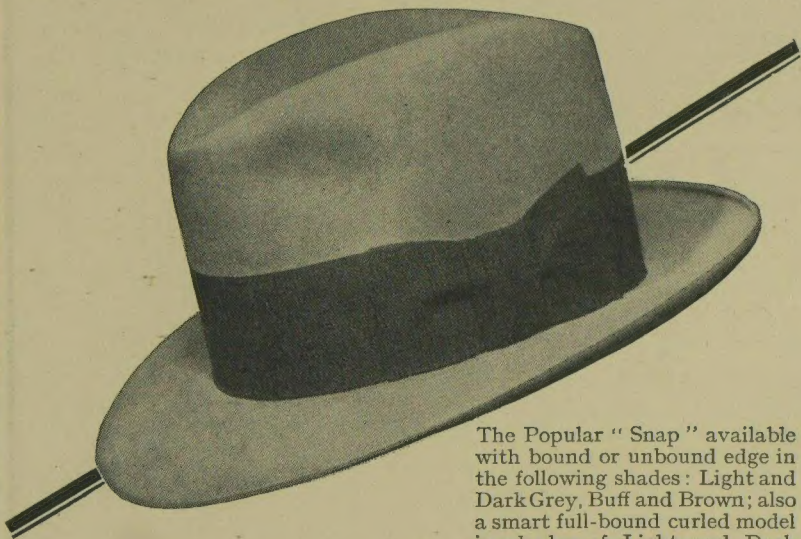
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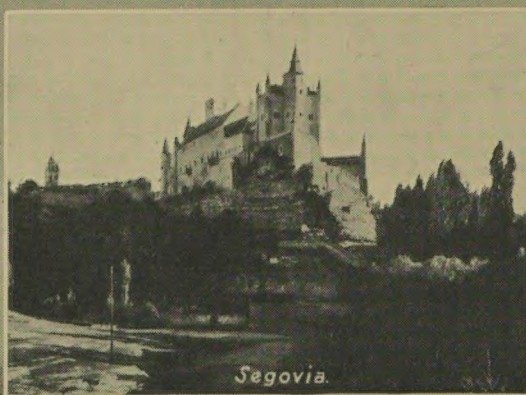




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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, NOVEMBER 7, 1931.



**THE GENERAL ELECTION VOTING PAPERS PRESERVED FOR A YEAR AND A DAY: SEALED BAGS OF THE DOCUMENTS BEING HOISTED UP TO THE MUNIMENT ROOM IN THE VICTORIA TOWER.**

After a General Election the voting papers used in each constituency are placed in sealed bags and taken to the Muniment Room in the Victoria Tower of the Houses of Parliament, where they remain in the custody of the Crown Office for a minimum period of a year and a day. Subsequently the papers are

destroyed. The retention is lest there should be a petition presented to declare any return null and void under the Corrupt Practices Act. The election writs, it may be added, are in the charge of the Clerk of the Crown until the Dissolution of the Parliament, when they are sent to the Public Record Office.





By G. K. CHESTERTON.

THIS is a time when we are all thinking about buying British goods; or, as I should personally prefer to say, English goods—or Scottish goods, as the case may be. I am not fond of the word British, as applied to the sort of goods that are really good. For instance, there is such a thing as Scotch Ale, and there is such a thing as English Ale; and they are both very good. But there is no such thing as British Ale; and if I saw it advertised anywhere I should suspect it had been made by German Jews or some other foreigners. I am so painfully sensitive that I can hardly hear a man claiming boisterously to be British without expecting that he will next declare himself to be a Britisher and prove himself to be an American. The word may be almost unavoidable for certain general purposes, but not for special and concrete things, familiar by an intimate and sacred tradition; such as ale. The question of English goods in its political aspect I have no intention of discussing. This would not be the place for a party statement, even if I were at all presentable as a party man. But the question of English goods has a more general and historical interest, in which I am much more interested. And my interest centres in this; that, quite apart from foreign competition in the common commercial sense, the English nation has for decades, and perhaps for centuries, sadly neglected its national quality. It has not insisted that even English goods should be English.

There is even a curious humour of carelessness in the fact that so few things are called English. Some seem to be named out of sheer perversity after neighbouring nations. I suppose there are hardly two things more peculiarly English than Welsh Rarebit and Irish Stew. But, so long as we retained these excellent things, I should not particularly quarrel about their eccentric names. I should even recognise it as part of a very English eccentricity. But the denationalisation of English names has passed into a denationalisation of English things. The disadvantage of being a sort of cosmopolitan centre or clearing-house, the meeting place of influences from many colonies and countries, has left England with far too few of her own absolutely and aboriginally native things. Since the country became industrialised and the world largely commercialised, there are any number of perfectly patriotic English people, born in big towns, who have no notion of how the national life really differed from the lives of other nations. I mean in the days when England was English and a nation, and before it had condescended to be merely British and an Empire. If a man had really made up his mind to buy English goods, the real original English goods, he would probably have to poke about in some remote and forgotten corner of England in order to find them.

I recently had occasion to remark on a passage in a story by Stevenson, whom I was discussing on this page. It is in one of the least known of his novels, and in some ways one of the best worth

knowing: "The Wrecker." It contains some brilliantly accurate sketches of different national types—the American business man; the Parisian art student; and, among others, the English gentleman. Young Carthew is really English, which is more rarely achieved in such literary sketches than many suppose; and he is really a gentleman, which is still rarer in literature. But it has always struck me as very queer to note the details given by Stevenson, when he suggests that the English gentleman retained the habits of an English gentleman even when he was living the life of a French art student. He gives a description of Carthew's rooms, to show that they were quite different from the Frenchmen's rooms;

English ginger-beer, which is almost the next best thing. He would not, I fear, take the trouble to import Devonshire cider as a rival to Norman cider. He would not proudly display before the Frenchmen the beneficent beverages brewed from the apples of Hereford or the hops of Kent. He would really be found drinking an Usquebaugh, a crude and violent spirit brewed by wild Highlanders to counteract the cold blasts and bleak wastes of their wild country. And the novelist notes, quite truly, that this Gaelic fire-water would prove by its presence that the man was an Englishman.

I write from memory, and I cannot be certain of the actual suggestion about the whisky; but it is sufficiently suggestive that it was certainly accompanied by the aerated waters used to dilute whisky, which bore the name of a famous firm. But it is not a peculiarly English name. Then the narrator proceeded to say that the last word of comfort, for an English gentleman, was achieved by the presence of American rocking-chairs. Perhaps it would be unfair to expect Carthew to lug all the way to the Latin Quarter any specimens of really English chairs, such as those which the men of Buckinghamshire, all round my own home and neighbourhood, make in thousands out of the noble beech-woods of their low and rolling hills. But you would think that an English gentleman, sitting in an English chair, would look a little more English than if he were sitting in an American rocker, brought thousands of miles across the ocean. But Stevenson was right, though he did not know how darkly and dreadfully right he was. He set out to give a list of the luxuries which a man of Carthew's class probably would regard as luxurious. And I fear it is true that the things that suit Carthew's class do not actually come from Carthew's country. To my mind, the tale is a tragedy; for Carthew was doubly an exile. He lived in France, and he reminded himself of England by the sight of things that are not English.

However the political application of the principle may go, I hope that somebody, while the subject is in the air, will say a word (in this more intimate sense) for the goodness of the goods of England. Carthew was, among other things, an artist; an amateur, but an amateur of some merit. But I have a horrible fear that he did not make himself a missionary in Paris of the real merits of the noble English school of water-colour; or even of the rare but real masterpieces of English eighteenth-century portrait-painting. I have a sickening intuition that the English gentleman had his rooms hung with the pictures of the best French Impressionists, who were then the fashion. I think that sort of Englishman would have had them in his house in Paris, because I know that he generally had them even in his house in London. There is a sense in which the Englishman, blamed for being insular, has been far too international. And the trouble is that if he were really national, and produced some of the really national things, a great many of our most noisy National Champions would not know them by sight.



THE DUKE OF CONNAUGHT WINTERING IN ENGLAND INSTEAD OF ON THE RIVIERA: HIS ROYAL HIGHNESS (LEFT) AT SIDMOUTH; WITH HIS EQUERRY, MAJOR BERKELEY J. T. LEVETT. With his customary thoughtfulness the Duke of Connaught, ever ready to set an example, is wintering in this country instead of visiting his villa at Cap Ferat, as has been his custom. He left for Sidmouth on October 29. The original statement of his Royal Highness's intention, issued from Clarence House early in October, contained the following: "The Duke of Connaught, owing to the present situation, has cancelled his departure for the South of France and is remaining in this country." His Royal Highness, it will be remembered, is eighty-one.

to show that they contained all the things that such an Englishman would have. The description is true; only too true. They really are the precise things that such an Englishman would have. And the extraordinary thing about them is that scarcely one of them is English.

For instance, I think it was implied that one of them is Scotch whisky. I imagine Carthew distinguishes himself from his French friends by drinking whisky when they would drink wine. If a man of that sort drank whisky, it would certainly be Scotch whisky. The extraordinary thing is that it would not be English beer. It really would not occur to this normal and national country gentleman, the son of a squire in the beautiful English countryside, to introduce into Parisian life anything that is really English. He had no English beer. He had no



## THE GENERAL ELECTION: THE WOMEN RETURNED TO THE NEW HOUSE.



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Stoke-on-Trent;  
Stoke.  
MAJORITY:  
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(CON.;  
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MISS ELEANOR RATHBONE (IND.; OLD M.P.).  
English Combined Universities.  
MAJORITY: 1464.

WE reproduce here portraits of the fifteen women Members of the new Parliament, five of whom have sat in the House before, while ten are new Members. A few details in connection with some of the latter will perhaps be of interest. The Hon. Mary Pickford is the daughter of the late Lord Sterndale, a former Master of the Rolls. She was a Home Office factory inspector during the war, and for many years a Poor Law Guardian in Chelsea. Mrs. Ida Copeland was opposed at Stoke by Sir Oswald Mosley. She has been chairman of the Stoke-on-Trent Women's Conservative Association for ten years. Miss Thelma Cazalet won East Islington in a straight fight against another woman candidate, Mrs. Leah Manning. She was formerly lady-in-waiting to Princess Alice, Countess of Athlone. Her brother, Captain Victor Cazalet, the famous squash-rackets player, is the Conservative Member for Chippenham. Mrs. H. B. Tate is a cousin of Lord Hailsham. Standing for West Willesden, she defeated Mr. S. P. Viant, the former Assistant Postmaster-General. Her husband, Mr. H. B. Tate, is a grandson of Sir Henry Tate, who gave the Tate Gallery to the nation. There are more women M.P.'s in the new Parliament than ever before. In 1922 there were only two.



MRS. H. B. TATE (CON.; NEW M.P.).  
West Willesden.  
MAJORITY: 8360.



# SPADE WORK.

BEING AN APPRECIATION OF

"SEVENTY YEARS IN ARCHÆOLOGY": By SIR FLINDERS PETRIE.\*

(PUBLISHED BY SAMPSON LOW, MARSTON, AND CO.)

ONLY the other day the newspapers informed us that Sir Flinders Petrie, at the age of seventy-eight, was setting out with Lady Petrie for more archaeological work in Palestine. There is no limit, it seems, to the fascination of the vestigia of history.

Sir Flinders Petrie is certainly warranted in claiming, as he does by the title of this volume, that archaeology has been his major and predestined interest almost from birth. In boyhood, though apparently (and, as it turned out, fortunately) not amenable to the ordinary routine of school-teaching, he took up with enthusiasm the following precocious and remarkably diversified hobbies—coin-collecting, mineralogy, fossil-hunting, surveying, the British Museum "in all departments open to me," and astronomy. This is how he approached a trifling little by-product like Euclid: "Though I dabbled in trigonometry, I did not get hold of Euclid till I was fifteen. Then I sat down in my cousin's garden at Puttenham, and feasted on a book a day with full delight, skipping all the propositions which were already axiomatic to me, and satisfied if I could visualise the reality of those demonstrations which were not self-evident. It was a joy like that of conic sections rather later, in the good old geometrical view so full of beauty, and not assassinated by algebra." Well may the Pharaohs have felt a premonitory shiver as this boy consumed Theorems and Problems "with full delight" and accepted conic sections as "a joy." Some of us in adolescence have described these studies in other terms.

The cause which the autobiographer himself assigns for these unusual juvenile tastes is not precocity, but heredity. "Looking back, I can now see how much I owed to my forbears; partly derived from my grandfather Petrie's handling of men and material, and his love of drawing; from my great-grandfather Milton's business ways and banking; from three generations of Flinders surgeons' love of patching up bodies; from my grandfather Flinders' exquisitely precise surveys and his firm hold on his men; from my father's engineering,

went before me. Yet the mixture was what was wanted for the work which was set for me to do in life. Not a single aptitude inherited, or a single year of the varied picking up of knowledge, was a waste."

This life-story reminds us again and again how necessary such a versatile equipment was to Sir Flinders's untiring activities. An archaeologist is indeed a man of many accomplishments. He must, of course, be a profound historian or pre-historian. A mathematician and a surveyor. A master of men, able to control native workers and (what was even more important in this case) to cope with the intricacies of their strange financial morality. Something of a geologist and mineralogist, a practical and resourceful engineer, and an inventive chemist, able to devise means for defying the ravages of time—expedients which may include anything from plaster to soap or tapioca! An expert photographer. A palaeographer,

archæologist's inexhaustible quest. From the desert he writes: "Here I am once more in peace in this land, and the relief of getting back here I never felt so much before. The real tranquillity and room for quiet thought in this sort of life is refreshing. I here *live*, and do not scramble to fit myself to the requirements of others. In a narrow tomb, with the figure of Nefermat standing on each side of me—as he has stood through all that we know as human history—I have just room for my bed, and a row of good reading in which I can take my pleasure when I retire to the blankets after dinner. Behind me is that Great Peace, the Desert. It is an entity—a power—just as much as the sea is. No wonder men fled to it from the turmoil of the ancient world. It would do many a modern more good than anything else, both for mind and body, just to come and live in a cave, and cultivate a little bean-plot like an ancient hermit, for half a year, and then return to the jangle of Europe."

The work really began, as we have said, in infancy, but the first actual expedition—to the Pyramids—was in 1880, at the age of twenty-seven. Since that time, scarcely a year has passed but this indefatigable investigator has pursued his researches in Egypt, Palestine, Sinai, or England—except during the war, when a period of enforced service on the Home Front gave the opportunity for assembling and collating the accumulated material of thirty years. Since 1875, Sir Flinders Petrie has published no less than seventy-four works concerning his excavations and discoveries, besides delivering innumerable lectures, training many pupils, and (since 1892) discharging the duties of Professor of Egyptology at University College, London. The book which he has here written is intended, he tells us, to be not so much a personal autobiography—and, indeed, personal matters intrude very little—as a record of work. We cannot now follow him into the details of his many explorations, but there is none of them which lacks its romance and fascination. Particular interest, naturally, attaches to some of the more spectacular discoveries with which the name of Petrie is associated, such as the Greek settlements at Naukratis and Daphnæ, the Kings of the earliest Dynasties at Abydos, the city of Onias and palaces of Memphis.

(Continued on page 754.)

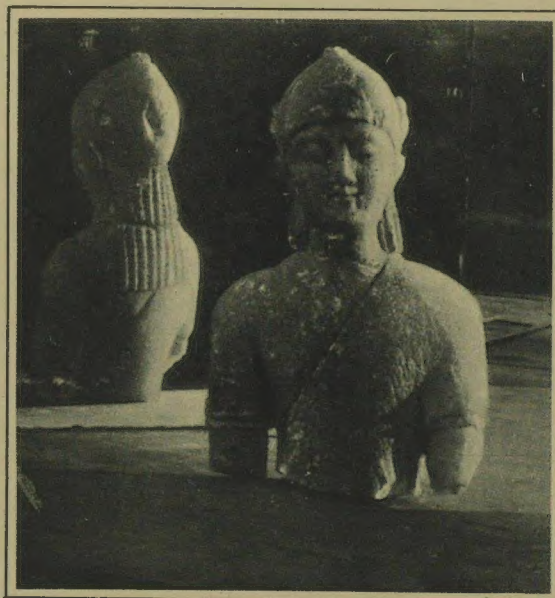


THE PHAROAH OF THE EXODUS: MERENPTAH; AND PART OF THE INSCRIPTION ON A STELE, WITH THE NAME ISRAEL.

"The great discovery was the large triumphal inscription of Merenptah naming the Israelites. The site of Merenptah's temple was disastrously dull. . . . Then came the half-length figure of Merenptah, a fine portrait work, and in the last corner to be cleared there lay a black granite stele, over ten feet high and five wide—on it a long inscription of Amenhetep III., which had been mostly erased by Akhenaten, and then piously re-engraved by Sety I. On looking beneath it, there was the inscription of Merenptah." Part of the inscription is reproduced—"Devasted is Libya, Hittites are quiet, Canaan. . . . Israel is laid waste without seed, Palestine. . . . King Ba-ne-ra-Meramen, Merenptah, Hatep-her muat."

ground being (1) dust so hot that one could not stand still on it, but had to scrape a hole into the cool ground, if stopping for a couple of seconds; or (2) ground strewn with crystals of sulphate of lime which cut through the skin occasionally, boots being impossible in the deep mud; or (3) hot black mud which could not be crossed more than a few yards, or (4) best of all, mud and water with a crust of white salt on the top which kept it fairly cool." Once Sir Flinders was half-strangled in a "hold-up" (from which he escaped with great presence of mind), once he was shipwrecked, frequently he was seriously ill, and once his wife was shot at at close quarters. He complains of none of these vicissitudes, and his only heartfelt grumble is at the agony of interminable meals with sheikhs. The incongruities of roughing it always had their humorous side. "For a week my wife and I lived in a small tent pitched on a high wall in the marshes. We had evening dress and a camera without plates, but were without bedding or night things."

A strenuous life, but, for one who possesses the necessary variety of talents, a gay one! Sir Flinders Petrie quotes freely and appositely from his own vivacious letters and journals, and a letter written as long ago as 1890 perhaps expresses most characteristically the lure of the



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ΤΟΝΕΡΕΑΤΗΣΑΘΗΝΑΣΔΙΑΒΙΟ  
ΣΥΓΓΡΑΦΟΦΥΛΑΚΑΑΡΕΤΗΣΚΑΙ  
ΕΝΕΚΑΤΗΣΕΙΣΑΥΤΗΝ

THE DISCOVERY OF NAUKRATIS BY SIR FLINDERS PETRIE: THE ARCHAIC GREEK FIGURE—BOUGHT IN CAIRO—WHICH LED TO THE FIND; AND THE DECREE OF THE PEOPLE OF NAUKRATIS BY WHICH THE SITE WAS IDENTIFIED.

"There was another search to be made on the west, for the origin of an archaic Greek figure which I had bought in Cairo. . . . Some long days' tramps by Desuk, Teh el Barud, and Damanhur at last brought me to a site where 'the whole ground is thick with early Greek pottery.' . . . Nothing more could be done that season. . . . The next year, on settling there, the first day brought to light a decree of the people of Naukratis, and a problem which had troubled scholars for half a century was settled." Herodotus, it may be remembered, gives a list of the temples of Naukratis, which was the only Greek colony in Egypt in early times.



PORTRAITS THAT WERE BOUND ON TO MUMMIES: WORKS IN COLOURED WAX ON WOOD, FOUND AT HAWARA AND [DATING FROM ABOUT 100-250 A.D.]

Reproductions from Sir Flinders Petrie's "Seventy Years in Archaeology."

chemistry and draughtsmanship; from my mother's love of history and knowledge of minerals. I had but a portion of all this, no match for the professional abilities which

\* "Seventy Years in Archaeology." By Sir Flinders Petrie. (Sampson Low, Marston, and Co.; 18s. net.)

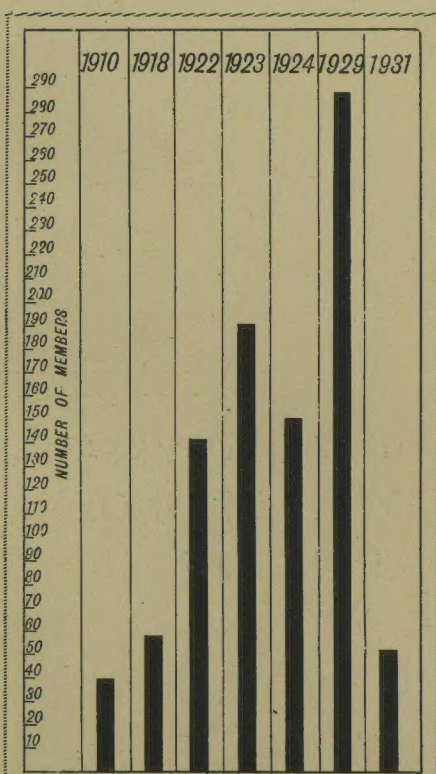


# THE RETURN OF THE NATIONAL GOVERNMENT TO POWER: FIGURES.



SOCIALIST REPRESENTATION AFTER THE GENERAL ELECTION OF 1929.

A DIAGRAM SHOWING IN BLACK THE AREAS WHICH RETURNED LABOUR MEMBERS.



THE UPS AND DOWNS OF THE LABOUR PARTY FROM 1910 UNTIL THE RECENT ELECTION.

## State of the Parties After the General Election of October 1931.

### GOVERNMENT:

CONSERVATIVES	-	471
LIBERALS (National)	-	35
LIBERALS	-	33
NATIONAL	-	2
NATIONAL LABOUR	-	13
		<hr/> 554

### OPPOSITION:

LABOUR	-	52
INDEPENDENT LIBERAL	-	4
		<hr/> 56
INDEPENDENT	-	5

Total Members—615



SOCIALIST REPRESENTATION AFTER THE GENERAL ELECTION 1931.

THE AREAS WHICH RETURNED LABOUR (BLACK) AND (DOTTED) THE AREAS WHICH RETURNED OPPOSITION LIBERALS—WITH THE 1931 LABOUR AREAS OF GLASGOW AND OF THE LONDON BOROUGH (BLACK).



## Votes Cast at the General Election 1931.

For the Government:—		Against the Government:—	
CONSERVATIVE	- 11,879,088	LABOUR	- 6,617,108
LIBERAL	- 1,973,980	LIBERAL	- 346,330
NATIONAL LABOUR	342,149	NEW PARTY	- 36,377
NAT. INDEPENDENT	101,929	COMMUNIST	- 70,844
		INDEPENDENTS	256,648
<hr/> Total 14,297,146		<hr/> Total 7,327,307	

Unopposed Figures: 61 Constituencies returned 67 Members as follows:—  
Conservative 49; Liberal National 7; Liberal 5; Labour 6.

Unopposed Members represent an "electorate" of approximately 2,358,122.

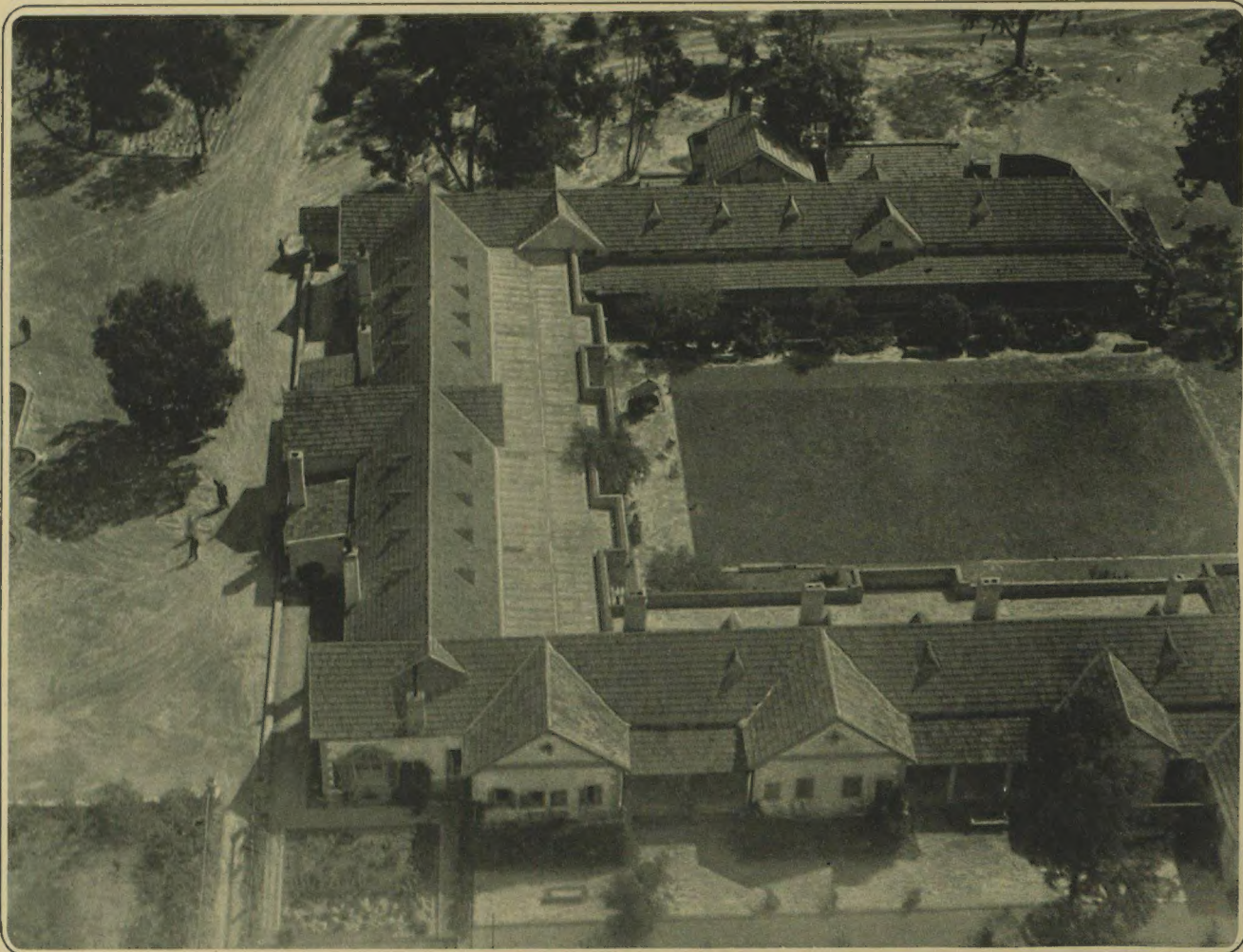
The figures here given emphasise the overwhelming defeat of the Opposition Labour Party by the National Party, which includes, of course, Conservatives, headed by Mr. Stanley Baldwin; National Labour Members, headed by Mr. Ramsay MacDonald; Liberals headed by Sir Herbert Samuel and by Sir John Simon; Liberals headed by Mr. Lloyd George; Nationalists; and some Independents. It may be interesting to give in addition the gains of the Parties from each other. These figures are taken from the "Times": Conservative from Labour, 182; Conservative from Liberal, 9; Conservative from New Party, 4; Conservative from Independents,

6; Conservative from Liberal National (Sir John Simon), 3; Conservative from National Labour, 4; Liberal from National Labour, 1; Liberal from Labour, 15; Independent from Labour, 1; National Labour from Labour, 3; National from Labour, 2; Liberal National from Labour, 10; Independent Liberal from Liberal, 4. As we write, the Liberal National Group has determined to accept the Prime Minister's Whip, not a political Party's Whip; but Sir Herbert Samuel's organisation proposes to send out a Whip to all Liberals whose candidature at the General Election was approved by the local associations.



# RIOT AND ARSON IN CYPRUS: GOVERNMENT HOUSE BEFORE THE ATTACK.

PHOTOGRAPHS BY COURTESY OF LADY STORRS.



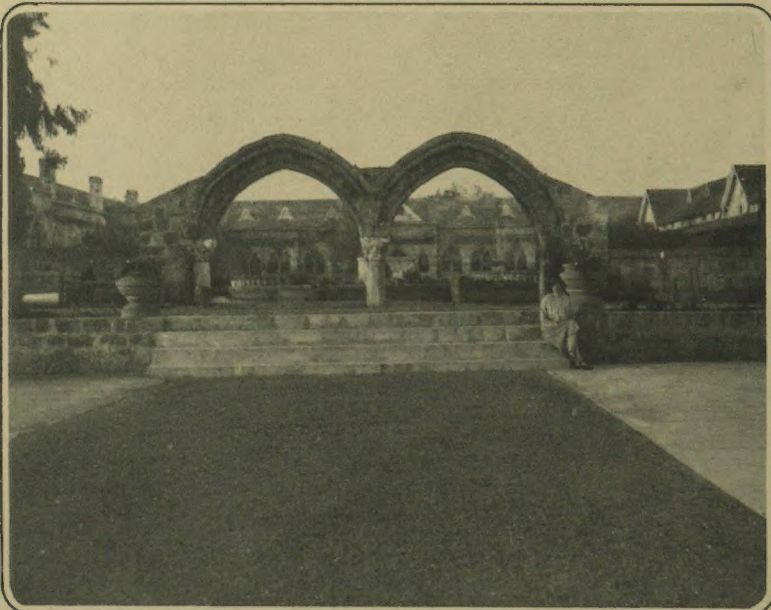
GOVERNMENT HOUSE AT NICOSIA, CYPRUS, AS IT APPEARED BEFORE BEING BURNT DOWN BY A RIOTOUS MOB, AND DESTROYED WITH ALL ITS CONTENTS, ON THE NIGHT OF OCTOBER 21: A GENERAL VIEW OF THE BUILDING TAKEN FROM THE AIR, SHOWING THE INTERIOR QUADRANGLE.

THE photographs given on these two pages show Government House, Nicosia, the official residence of the Governor of Cyprus (Sir Ronald Storrs), before and after its destruction on the night of October 21, as described in our last issue, by a mob of some 5000 rioters clamouring for the union of Cyprus with Greece. The Secretary of State for the Colonies (Mr. J. H. Thomas) said, in an official message to Sir Ronald Storrs: "It is a matter of grave concern that in any circumstances whatsoever the King's Representative in a British Colony should have been exposed to insult and personal danger from those who are subjects of his Majesty. The King has been much perturbed to learn that, while his Majesty's Representative was in residence, an attack was actually made on Government House at Nicosia, and that amongst the leaders of that attack should have been persons who had recently taken the oath of allegiance. You have already taken action against the ringleaders. You have my full support in dealing with them, and in any necessary action to put down this sedition. . . . It is obvious that the liberties given under the present constitution have been abused by disloyal political leaders. Accordingly, in the general interests of the people of Cyprus, his Majesty's Government will have to review in consultation with you the whole question of the constitutional future of the island. I take this opportunity to convey to you and to all who are working with you my

[Continued opposite.]



ON THE LAWN IN THE QUADRANGLE OF GOVERNMENT HOUSE AT NICOSIA: A VIEW SHOWING PART OF THE BUILDINGS OCCUPIED BY THE GOVERNOR OF CYPRUS.



ANOTHER VIEW FROM THE BACK OF GOVERNMENT HOUSE AT NICOSIA, BEFORE ITS DESTRUCTION: PICTURESQUE ARCHES IN THE GROUNDS, WITH THE GOVERNOR'S RESIDENCE IN THE BACKGROUND.



THE INTERIOR OF GOVERNMENT HOUSE BEFORE IT WAS DESTROYED, TOGETHER WITH SIR RONALD STORRS' GREAT COLLECTION OF ART TREASURES, OFFICIAL ARCHIVES, AND HISTORIC RELICS: THE EAST END OF THE GALLERY.



# GOVERNMENT HOUSE, NICOSIA, AFTER DESTRUCTION; SCENES IN CYPRUS.

*Continued.*  
 appreciation of the way in which a difficult situation has been handled. And in conclusion I would express to you and Lady Storrs my sincere sympathy on the loss of your works of art and other valued possessions, which are the collection of a lifetime, and which, I fear, no monetary compensation could replace for you." Fuller details of the destruction of Government House have since been published. In a message from Nicosia on November 1, Mr. Arthur Merton writes (in the "Daily Telegraph"): "I have just visited it. A more tragic and heartbreaking scene could not be imagined. Sir Ronald Storrs had an almost unique collection of classic treasures, sculptures, antiques, historic relics, and books. Not a single one remains. Of his beautiful Bokhara tapestries, priceless carpets, pictures, and pieces of the Holy Carpet, there are only charred remains, and the silverware is melted. The Government archives are gone, including the original Orders in Council and manuscripts appertaining to the taking over the island from Turkey, Lord Kitchener's map, which he made when he surveyed the island, and his theodolite box."



THE RUINS OF GOVERNMENT HOUSE, AT NICOSIA, CYPRUS, AFTER ITS COMPLETE DESTRUCTION AT THE HANDS OF A RIOTOUS MOB OF FIVE THOUSAND PEOPLE: A SEARCH AMONG THE WRECKAGE OF THE INTERIOR.



THE EXTERIOR OF GOVERNMENT HOUSE AT NICOSIA AFTER THE FIRE THAT DESTROYED IT WITH ALL ITS CONTENTS: THE RUINED WALLS OF THE FRONT, WITH SOME OF THE MOTOR-CARS, INCLUDING THAT OF THE GOVERNOR OF CYPRUS, WHICH WERE OVERTURNED AND BURNT BY THE MOB.



A PROCESSION IN THE STREETS OF NICOSIA, THE CAPITAL OF CYPRUS: A TYPICAL CROWD OF CYPRIOTS, SUCH AS THOSE WHO ATTACKED GOVERNMENT HOUSE, CLAMOURING FOR UNION WITH GREECE.



BRITISH SOLDIERS IN SHRAPNEL HELMETS POSTED AT BARBED-WIRE BARRICADES IN CYPRUS AFTER THE REVOLT: A SCENE TYPICAL OF THE MEASURES TAKEN TO RESTORE ORDER IN THE ISLAND.



# The World of the Kinema.

By MICHAEL ORME.

## STARDOM VERSUS ACTING.

NOT long ago Mr. Cedric Hardwicke, whose own performance in the title-rôle of the recently released "Dreyfus" is one of the finest pieces of acting ever seen on any talking screen, poured forth an apparently embittered spirit in an article that asked the somewhat

ramifications of the kinema as compared with those of the theatre, the tendency to standardisation, once a "type-part" had been accepted, was perhaps inevitable. Less and less are the stars called upon to act: more and more is it demanded of them that they shall be themselves. But herein lies the rub, as far, at least, as they themselves are concerned. How many among them, confronted with the task of portraying a rôle with a different emotional range, tuned to a gayer or more sober key than those to which they are accustomed, could successfully "get away with it"? Miss Ann Harding occurs to me as a case in point. Her appearance in "East Lynne" was, to my mind, the most camera-conscious and least satisfactory of her recent work. Divorced from its familiar surroundings and locale, her acting lacked all semblance of conviction. Called upon to divest herself of her own individuality, she was neither Ann Harding nor Lady Isabel. The same thing has happened in her latest picture (shortly to be seen in the West End). Disguised with wig, spectacles, and bonnet as a middle-aged governess attempting a Cockney accent, she stands revealed as a poor character-actress. Freed of the travesty, she triumphs again as Ann Harding, to whom both nature and the camera have been almost miraculously kind.

Then there is Miss Joan Crawford. Tired of her "flaming youth" impersonations, feeling within her the

too, proved himself with "Front Page" worthy of the title of both actor and star, a performance which makes one hope that his later reversion to type in "The Great Lover" (admirable though it is) will not be permanent.

That the star's imposed *credo* of "I am I" has not yet been adopted in British studios is due to two things—first, that the star system, as such, is at present non-existent in England; and secondly, that those among our screen-players who have attained equivalent rank are all stage-trained, many of them with long experience of repertory work behind them. From the Hollywood point of view it would seem that this very experience, with its resulting versatility, is a stumbling-block to stellar pre-eminence, since the difference between the star and the actor often is that one plays himself, the other plays his part.

## MATHESON LANG IN "CARNIVAL."

"Carnival," which was introduced to London by Mr. Matheson Lang some years ago, has in its composition many of if not all the elements of popular screen-drama, so it is not surprising to find a talking version of this same Italian play following in the footsteps of the silent film wherein Mr. Lang, supported by Miss Hilda Bayley—whose creation of the impulsive Simonetta, both in the stage play and in the earlier picture, remains unforgettable—has already starred. Never a drama of great depth, this embroidery on the "Othello" theme, with its feminine lingo and its somewhat frivolous Desdemona, was not only extremely effective in its exposition, but ingenious in the interweaving of Shakespeare's immortal work with a tale of marital jealousy and passion in modern Venice. Mr. Herbert Wilcox, the director of the new production, presented at the Tivoli, is obviously more concerned with the pictorial aspects of his material than with the solid building up of the conflict between Silvio Steno and his beautiful young wife, both of them stars of the Venetian stage, a conflict that culminates in the jealous frenzy of the actor, who, during a gala presentation of "Othello," comes near to turning the strangling of his Simonetta-Desdemona into grim reality. Whilst one is grateful to Mr. Wilcox for lovely glimpses of the waterways, the bridges, the shadowed courtyards and mellow, mirrored stones of Venice—whilst one is caught up by the carnival spirit of his jostling merrymakers and impressed by the technical skill of a lavish fireworks display, the drama itself emerges spasmodically and lacks the crescendo of gradual growth. Mr. Matheson Lang, partnered this time by Miss Dorothy Bouchier, whose charming sincerity contains the promise rather than the fulfilment of emotional power, moulds his characterisation of the uxorious Steno to the spectacular demands of his director and his costume-designer, Miss Doris Zinkeisen. His sense of the screen enables him to wear the towering turban, the four-foot feathered fez born of Miss Zinkeisen's very individual fantasy, with no loss of dignity. His sense of the screen imbues his long and static vigil at the window where he watches for his errant wife's return with a quality of tension expressed only in the movement of a shoulder. His sense of the screen seizes on a moment here and there to whip a picturesque figure into pulsating life. If one feels that it could have been done as eloquently without the spoken word, it is all the more to the credit of Mr. Lang that he has brought the methods of the silent screen into harmony with sound.



AN "OTHELLO" SCENE IN "CARNIVAL": MATHESON LANG AND DOROTHY BOUCHIER IN THE NEW FILM PRODUCTION AT THE TIVOLI.

Matheson Lang takes the part of an Italian actor, Silvio Steno, in "Carnival," and repeats the success which he made in the stage version in 1921. There is a strong supporting cast, including Dorothy Bouchier, Joseph Schildkraut, and Lillian Braithwaite.

startling question: "Are Film Stars Actors?" This was followed by an article on the same subject by Mr. St. John Ervine, and according to both these distinguished protagonists the answer is in the negative—a pronouncement to which my colleague the film critic of the *Observer* takes exception on the ground that too good acting is likely to be detrimental to the interests of good "movie."

With this aspect of the matter I am not so much concerned here as with the original question. "Given the time and patience," says Mr. Hardwicke, "a good film-producer can get admirable performances even from a monkey"; an implied indictment which he proceeds to soften by setting forth the peculiarly uninspiring, not to say definitely antagonistic, circumstances in which the film-actor is generally compelled to work. Nevertheless, the impeachment contains a kernel of fact that is too often ignored by those whose business it is to set aloft the stellar luminaries whose beams bedazzle a complacent world. At this time of day the statement that actors are born but stars are made is as true as it is platitudinous. Even the most unobservant of kinema-goers could, if he were put to it, recall a considerable number of players who, though their names are never seen in lights nor above the "feature" line in programmes, again and again act the star hero or heroine off the screen. But for the critic to proclaim, in the face of box-office queues whose length and enthusiasm require both police and tact to control them, that Miss Jane Smith, of whom no one has ever heard, is a magnificent actress, while Miss Stella Glorious is merely lovely to look upon and knows how to wear and when to discard her clothes, is to run the risk of being accused of bias or lack of judgment. Not that anybody except the critic really cares, for the public, having hitched their affection and their money to a star, will spend both in generous measure until the wizards of make-up, clothes, and camera produce yet another synthetic meteor.

From all of which I would not have it deduced that I have no admiration for the leading lights of the kinema. What I would convey is that a star and an actor or actress are not necessarily one and the same. But it is the system, not the individual, that is to blame. A Greek profile, an enchanting smile, a sinuous figure, expressive eyes, a humorous mouth have often enough been of greater commercial value to the aspirant to screen fame than the ability to hold an audience with a Hamlet soliloquy or the repentant dying of Marguerite. With certain outstanding exceptions, film-producers have habitually exploited the physical charms, the personal idiosyncrasies, rather than the histrionic qualifications of those destined for stardom. In the world of the kinema the words "a Colman part," "a Bennett part," "a Crawford part," slip glibly from the lips of public and critics alike. With the immensely larger output, the huge audiences, the world-wide financial



"THE GREAT LOVER," AT THE EMPIRE: ADOLPHE MENJOU AND IRENE DUNNE IN THE FILM ADAPTED FROM THE STAGE PLAY.

Adolphe Menjou is as suave and sophisticated as ever in his new "talkie," "The Great Lover," in which he plays the part of the philandering baritone, Paurel. He falls in love with Diana (Irene Dunne), but in the end performs a renunciation in the approved manner.

By Courtesy of Metro-Goldwyn-Mayer.

ability not merely to romp but to act, for the first time she essayed in "Paid" a part that demanded real dramatic quality, and came close to fine achievement in it. Now the vicious circle is closing in on her again. Her eyes, her thinness, her suddenly discovered emotional power is being over-worked, over-emphasised, made flamboyant. Already the new Joan Crawford has become as stereotyped as the old.

In a different category is Mr. Ronald Colman, for, whether from inclination or at dictation, he has never wavered from the kind of rôle that has won him so many responsive feminine heart-beats. In his latest film, "The Unholy Garden," his attack and his attainment are exactly the same as before—charming to look at, delightful to hear. Whether he is acting or not, he alone knows. On the other side of the picture we have, for instance, Mr. Richard Dix, whose earlier work gave little indication of the brilliant flair that transformed him into the Yancey Cravat of "Cimarron," or of the strength and tenderness that marked his playing in "Donovan's Kid." Mr. Adolphe Menjou,



THE EARLY DAYS OF THE AMERICAN REPUBLIC AT THE NEW GALLERY: GEORGE ARLISS IN "ALEXANDER HAMILTON."

American history is filmed in the new talking-picture, "Alexander Hamilton." George Washington (Alan Mowbray) reinstates Alexander Hamilton (George Arliss) as First Secretary to the Treasury, in spite of the scandal in which he had become involved. Doris Kenyon plays Mrs. Hamilton and June Collyer Mrs. Reynolds.

By Courtesy of Warner Brothers and Vitaphone.



# THE NATIONAL PLAY VISITED BY THE KING AND QUEEN: "CAVALCADE."



THE ROYAL VISIT TO "CAVALCADE" ON THE NIGHT AFTER THE GENERAL ELECTION: THEIR MAJESTIES THE KING AND QUEEN, AND OTHER MEMBERS OF THE ROYAL FAMILY, IN THE ROYAL BOX AT DRURY LANE.



ONE OF THE TWENTY-ONE "RECOLLECTION" SCENES OF "CAVALCADE": 1900—TROOPS EMBARKING FOR THE SOUTH AFRICAN WAR, TO THE STRAINS OF "GOODBYE, DOLLY, I MUST LEAVE YOU, THOUGH IT BREAKS MY HEART TO GO."



1903 IN "CAVALCADE": A RECEPTION, WITH THE SCENE SET TO RESEMBLE STAFFORD HOUSE (NOW THE LONDON MUSEUM), THE TOWN RESIDENCE OF THE DUKE OF SUTHERLAND.



THEIR MAJESTIES AT "CAVALCADE": THE KING AND QUEEN IN THE ROYAL BOX, ACCOMPANIED BY THE PRINCE OF WALES, THE DUKE AND DUCHESS OF YORK, AND PRINCE GEORGE.



1910 IN "CAVALCADE": THE CROWD ON THE BRIGHTON FRONT SEES ITS FIRST AEROPLANE AND IS APPROPRIATELY INTERESTED—ANOTHER OF THE "RECOLLECTION" SCENES WHICH MAKE MR. NOEL COWARD'S PLAY A DRAMATIC HISTORY-BOOK.

"Cavalcade" is, it need hardly be pointed out, a great success at Drury Lane Theatre. On its production, it was received with great enthusiasm as a patriotic national play. Its appeal is essentially British, and that appeal was accentuated by the visit paid to it by the King and Queen, the Prince of Wales, the Duke and Duchess of York, and Prince George on the night after the General Election. Their Majesties received a rousing reception as they appeared in the Royal Box to the left of the stage, the whole audience rising and cheering. The National Anthem was then played. At the end of the performance, after Miss Mary Clare, in the leading part, had given the Toast of "England," expressing the hope "that this country of ours, which we love so much, may find dignity, greatness, and peace again," there was a moment's silence, and then, once more,

the National Anthem—the audience joining in with the actors singing it in the Finale. During the evening, Mr. Noel Coward, the author, was presented to their Majesties. As to "Cavalcade" itself, those who have not seen it may be told that its action begins on Sunday, December 31, 1899, and continues until December 31, 1930. As a piece of dramatic work, it is a pageant rather than a play, though it has a story: that of the Marryots, a typical English middle-class family. Among the events shown are the mourning for Queen Victoria; embarkation for the South African War; patriotic musical comedy at the time of the Relief of Mafeking; life in the ill-fated "Titanic"; the outbreak of the Great War; Armistice Night; and those late 1930 days of jazz and restlessness which are referred to in the Toast quoted.



# BOOKS OF THE DAY.

MODERN methods of illustration have come so near perfection, as our readers have good cause to know, as to render most forms of art, besides the art of literature, appreciable in books; and this fact has enlarged the scope of criticism. The distinction in this respect between literature and—say—painting or sculpture tends to disappear. A critic need not examine a literary work in its original shape—that is, in manuscript—since both handwriting and print are merely symbols of thought, and print is preferable. With a picture or a statue, however, it was formerly essential to see the original, which is not a symbol but the work itself. While that, of course, is still highly desirable, his inability to do so no longer precludes him from expressing an opinion, now that he can get so close an idea of it through pictorial representation. The illustrative plate has been set almost on a level with letterpress in its nearness to original work. Among other things, it has bridged a gulf between East and West, and we can now obtain a very fair notion of Asiatic art without going to Asia.

A case in point is the illustration in colour, given elsewhere in this number, from one of a wonderful set of large plates issued (in a separate portfolio) with a volume entitled "AJANTA." The Colour and Monochrome Reproductions of the Ajanta Frescoes based on Photography. With an Explanatory Text by G. Yazdani, M.A., Director of Archaeology, H.E.H. the Nizam's Dominions, and an Introduction by Laurence Binyon. Part I. published under the special authority of his Exalted Highness the Nizam (Oxford University Press and Humphrey Milford; £8 8s. net for book and plates). This magnificent publication, which is to be completed in four parts, ranks with the finest examples of modern work in reproduction, besides providing a literary estimate, full and authoritative, which enables the reader to understand, as well as to admire, these celebrated relics of fifth-century Buddhist art in India.

The Ajanta frescoes, Mr. Yazdani recalls, have previously been illustrated through copies by various artists, but, as one of them—Lady Herringham—has said: "The technique of the original work is so sure and perfect that none of us were good enough executants to repeat it . . . in a slighter medium." The main feature of this new publication is the use of colour photography, to provide art enthusiasts with absolutely faithful renderings of the originals. The frescoes underwent a preliminary cleaning by two distinguished Italian restorers, Professor Lorenzo Cecconi and Count Orsini, who removed the effects of injudicious varnishing, done some years ago. Photographs were then taken of the surviving frescoes by a British expert, Mr. E. L. Vasey, recommended by Sir John Marshall, Director of Archaeology in India, and Sir Aurel Stein. Mr. Vasey's negatives formed the basis of the plates now published. Mr. Binyon's introductory essay, written with poetic grace of diction and out of the fullness of his knowledge as a connoisseur of Asiatic painting, attunes the reader's mood to the theme in hand and kindles enthusiasm. Incidentally, his opening remarks confirm the suggestion made at the outset of this article, for he confesses that he himself has never visited Ajanta. He was consequently reluctant to write an introduction, urging against it "all the reasons that a natural diffidence prompted." Fortunately, his scruples were overborne.

For my own part, I began to fancy myself rather as an art critic on discovering that I had arrived independently, on one point, at the same conclusion as Mr. Binyon. Looking through the forty beautiful plates in the portfolio, I decided that the finest of all was one representing a certain Bodhisattva named Padmapani, gracefully posed, with an expression of pensive contemplation, amid a group of well-harmonised subsidiary figures. On reading Mr. Binyon's essay I rejoiced to find that he had singled out this "marvellous fresco," as he terms it, for special commendation. "Here," he writes, "one may see in perfection the designing instinct of Ajanta's art. . . . The former copies of the frescoes hardly prepare one at all for the extraordinary beauty both of drawing and colouring. . . . I am told that the present reproductions do give in the main the truth of the colouring; and one may well believe it." Mr. Binyon bestows equal praise on the head of "the black Princess," given on pages 11-111 of the

present number. "In this head," he says, "we can appreciate the masterly brushwork of the painter, its largeness, vivacity, and freedom."

While Mr. Binyon interprets the Ajanta frescoes as they appeal to a Western critic, Mr. Yazdani's more extended and detailed commentary is valuable as giving the Indian point of view. It is exceedingly interesting for his description of the caves and their romantic landscape setting, and for the light he is able to throw on the social customs depicted in the frescoes, the scenes they represent, and the legends on which many of them are founded, such as the Story of the Serpent and the Temptation of Buddha by the demons and damsels of Mara. This last scene, with its obvious hint of a Christian parallel, recalls some of Blake's visions, though the figures are less rigid. Mr. Binyon discusses the possibility of Hellenistic influences on early Indian art, and also contrasts it with Italian Renaissance art, especially in the treatment of the nude. The human form as depicted at Ajanta combines an easy grace of attitude, and often a spirituality of expression, with a somewhat pronounced physical rotundity of contour.



THE THIRTY-SIXTH TREASURE TO BE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: A MAHOGANY READING-TABLE FROM THE WORKSHOP OF WILLIAM FRANCE, MADE IN 1770.

This handsome mahogany reading-table came from the workshop of William France, a cabinet-maker employed in the furnishing of Kenwood for the first Lord Mansfield, in association with Thomas Chippendale. The table, which was acquired by the Museum in 1923, was made by France for the Library at Kenwood in the year 1770, at a cost of £6 14s. He describes it in his bill as "a large mahogany reading Stand on a stout Pillar and Claw (i.e., tripod stand) with a screw and nutt, work'd very true, capable of screwing to rise 10 inches if required, the whole of very good mahogany and the pillar and claw richly carv'd." The set of "3 wheel castors" were supplied separately, at a cost of four shillings and sixpence. The table is distinguished both by ingenuity of design and high quality of workmanship. It is an important example of the comparatively small group of English pieces of furniture which can definitely be dated from the maker's bills; incidentally, if the date had not been known, it would almost certainly have been assigned to a rather earlier period.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

Military achievements, rather than relics of ancient art, have provided most of the material for "THE ROMANCE OF THE INDIAN FRONTIERS." By Lieut.-General Sir George MacMunn, Colonel Commandant, the Royal Artillery. With Illustrations and Maps (Cape; 16s.). The author has had a distinguished career of active service, not only on the Indian frontiers, but in South Africa, Gallipoli, and Mesopotamia. Since the future of India became a leading political problem, he has "come in on the crest of the wave" with some timely and valuable books. Among those recently noticed here have been his "Indian Mutiny in Perspective" and "The Religions and Hidden Cults of India." In the present volume he extracts the last ounce of romance from a truly romantic subject, with which he is eminently qualified to deal. He tells of the great conquests and migrations of the past, besides the wars waged by the British in defence of India. Quotations from Kipling, Lyall, and other poets enliven the story, and Mr. Binyon may take comfort for his omission to visit Ajanta from an allusion to the author of "Lalla Rookh," described as "Tommy Moore, who sang so gloriously of what he had never seen."

Though mainly concerned, as already mentioned, with the romance of arms, the author does not neglect the victories of peace. "The museum at Lahore," we read, "that at which Rudyard Kipling's father was curator, has a very fine gallery of Græco-Buddhist and Græco-Bactrian carvings, as they gradually merge into the Indian forms, and the controversy sometimes launched, as to how much Indian art owes to Greece, seems to be eloquently answered here." His purpose being historical rather than controversial, Sir George MacMunn says little of questions before the Round-Table Conference, but an incidental allusion indicates his point of view. "If," he writes, "India has been persecuted and butchered to make a Tartar holiday, she might well be somewhat more enthusiastic of what her fellow Aryans, the British, have done to save her from the state in which the break-up of the last great Tartar dynasty had left her."

Sir George MacMunn's description of the buffer States (between India and Russian aggression) beyond the North-West Frontier, and his allusion to the British Government's resolve, on some past occasion, "to slam the doors in the Bear's face" by closing certain passes, brings me to a book of reminiscences by the wife of a distinguished official who played a notable part in carrying out that policy. I refer to "AN ENGLISH LADY IN CHINESE TURKESTAN." By Lady Macartney. Illustrated (Benn; 10s. 6d.). The author is the wife of Sir George Macartney, for many years British Consul at Kashgar, and she gives a matter-of-fact account of her experiences there during seventeen years, and of journeys to and fro through the wilds of Central Asia, from the day when, as a bride of twenty-one, she first went out in 1898 from a quiet English home, to a day during the Great War when she and her family, after many vicissitudes, landed at Newcastle from the steamer that brought them home from Bergen. "The very boat we were on," she writes, "was torpedoed on her return voyage."

Lady Macartney has an observant eye for the concrete and the external; she does not indulge in "fine writing," but she achieves a vivid picture of the people and places she saw; of Chinese banquets; and the ways of native women. Tragedy enters her narrative at the time of the Chinese Revolution, when fugitive Chinese officials found safety in the British Consulate, although it had no military protection beyond the moral force of the Union Jack. In a general chapter on Chinese Turkestan, she makes interesting reference to matters of art and archaeology, to her husband's lucky purchase, in a native bazaar, of a fourth-century Indian manuscript, and to famous explorers whom she met, including Sir Aurel Stein. Discussing "buffer States," she writes: "There was a war party [in Russia] that would be glad of any occasion for filibustering if it led to a shower of decorations. The Russian Bear has a small tail, but that tail often wags the head!" It seems to do so still, since the Bear turned Red.

I can only touch very briefly on another Englishwoman's revealing reminiscences of life in the Far East—namely, "A PASSPORT TO CHINA." Being the Tale of her Long and Friendly Sojourning amongst a Strangely Interesting People. By Lucy Soothill. With a Foreword by her Daughter, Lady Hosie. Illustrated (Hodder and Stoughton; 21s.). The author, who died this year, at the age of seventy-three, soon after finishing her delightful book, was the wife of a missionary, whom she went out to marry at Shanghai in 1884. Her memories have some affinities at certain points with those of Lady Macartney, for she too describes Chinese manners and hospitality, and likewise went through the Revolution period, not without danger, and succoured refugees in distress.

Finally, I must mention an attractive little book of Asiatic topography—added to a well-known series—entitled "THINGS SEEN IN KASHMIR." By Ernest F. Neve, M.D., F.R.C.S. Illustrated (Seeley, Service; 3s. 6d.). As his sub-title puts it, the author describes "one of the loveliest countries of the world, with its picturesque town and country life." Kashmir, of course, has lately been in the political limelight, and Dr. Neve's work, therefore, comes at an opportune moment. C. E. B.



# THE FRENCH METHOD OF REFORMING VAGABOND YOUTH: A JUVENILE COURT.

Drawings by André Galland.



THE ARREST OF A VAGABOND BOY SLEEPING ON A SEAT IN THE OUTER BOULEVARDS OF PARIS.



HIS FIRST ENCOUNTER WITH JUDICIAL AUTHORITY: A PARISIAN GAMIN UNDER INTERROGATION AT THE PALAIS DE JUSTICE.



PROCEEDINGS BEFORE THE CHILDREN'S COURT IN THE DEPARTMENT OF THE SEINE: (ON LEFT) THE DELINQUENT IN CHARGE OF A GENDARME AND (IN FOREGROUND) A YOUNG WOMAN ADVOCATE APPEARING ON HIS BEHALF; (CENTRE BACKGROUND) THE JUDGE; AND (ON RIGHT) WOMEN DELEGATES OF PHILANTHROPIC SOCIETIES CONCERNED WITH JUVENILE CASES.



AWAITING DECISION AS TO HIS FUTURE LOT: A BOY, WHO HAS JUST BEEN ARRESTED, IN HIS CELL AT THE DEPOT.

We illustrate here, and on two succeeding pages, an interesting French institution for housing and reforming vagabond boys. The methods used suggest something between our own Borstal system, and the various charitable organisations which have as their object the welfare of uncared for children, though the French equivalent is official rather than voluntary. In France, any minor under eighteen without domicile or lodging and without a regular occupation is liable to detention, under a law passed in 1921. He is first brought before a special tribunal. A French writer, M. Paul-Emile Cadilhac, has thus described the proceedings: "Special magistrates interrogate the boys. . . . The judges in the juvenile cases display



THE MEDICAL EXAMINATION: A BOY BEFORE THE DOCTOR ON THE DAY AFTER HIS ADMISSION TO THE "MAISON D'ÉDUCATION SURVEILLÉE" AT FRESNES.

intelligence, tact, and real goodness of heart. . . . The general atmosphere in the tribunal is that of a family affair. . . . Nearly always an acquittal results, the boy being generally considered as having acted without full realisation of his guilt. If he has a family and is only guilty of some slight misdemeanour, he is committed to their charge under a régime 'de la liberté surveillée,' a kind of guardianship and moral control carried on in the Seine département by 420 delegates." In more serious cases, however, and when the family is clearly unworthy of the charge, the boy is sent to one of the institutions recently renamed "Maisons d'Éducation Surveillées," such as that attached to the prison at Fresnes.



# A FRENCH "BORSTAL": LIFE IN THE JUVENILE QUARTERS AT FRESNES.

DRAWINGS BY ANDRÉ GALLAND.



THE HOUR OF SOUP DISTRIBUTION: PASSING EACH BOY'S RATION THROUGH A SMALL OPENING IN THE DOOR OF HIS ROOM.



A BOY MAKING HIS OWN BED: A TYPICAL INTERIOR OF A ROOM IN THE JUVENILE SECTION AT FRESNES—(INSET ABOVE) A BOY VISITED BY HIS ELDER SISTER.



USEFUL MANUAL WORK FOR BOYS UNDER DETENTION AT FRESNES: MAKING WOODEN CLIPS FOR LAUNDRY PURPOSES.

These drawings illustrate later stages in the treatment of vagabond boys in France after the Juvenile Court proceedings shown on page 725. In his description of the system quoted there, M. Cadilhac goes on to describe the "Maison d'Education Surveillée" at Fresnes. "Here," he writes, "as in a monastery, silence reigns everywhere; a silence which strikes one as noble and impressive in a cloister, but which here seems sorrowful, almost tragic. . . . The guardians, however, are chosen with scrupulous care and have nothing of the conventional tyrants popularised by a certain type of fiction. The schoolmasters, who teach history and *la morale*, seemed to me full of intelligence and good intentions. The medical staff is made



THE DOOR OF A BOY'S ROOM: A VIEW FROM OUTSIDE, WITH THE OCCUPANT SEEN THROUGH THE LITTLE WINDOW IN THE DOOR.



IN A CATHEDRAL-LIKE CORRIDOR OF THE PRISON AT FRESNES: BOYS MARCHING SILENTLY IN SINGLE FILE TO THE DAILY LECTURE IN THE AMPHITHEATRE.

up of the foremost doctors of Paris; and in the list of the psychological experts attached to the institution appear some of the greatest names known to contemporary neurology." Describing the interior of the building at Fresnes, M. Cadilhac says: "Long, high galleries run criss-cross, each with four storeys of separate cells. The effect is that of the aisles of a cathedral—in which footsteps raise resounding echoes. At every crossing stands a warder. The boys' quarters are separated from those of the adults—the inmates of the prison—by a green curtain falling from the vault to the ground. Here in theory the prison ceases; the warders become ushers or monitors, as at college; the cells are called 'rooms.'"

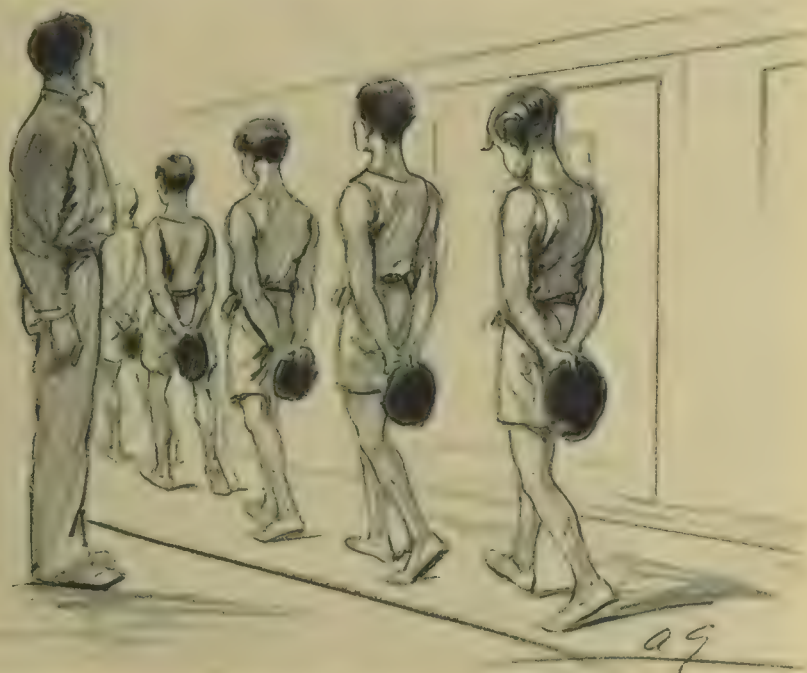


## INSTRUCTION AND RECREATION AT FRESNES: GAMES AND A LECTURE.

DRAWINGS BY ANDRÉ GALLAND.



THE POPULAR HOUR ASSIGNED TO SPORTS AT THE "MAISON D'ÉDUCATION SURVEILLÉE" FOR BOYS AT FRESNES: A GAME OF BASKET-BALL IN AN OUTDOOR ENCLOSURE.



SOLDIER-LIKE DISCIPLINE FOR THE PLAYERS AFTER THEIR GAME OF BASKET-BALL: THE BOYS MARCHING BACK TO THEIR QUARTERS IN COMPLETE SILENCE AND IN SINGLE FILE.



SEGREGATION IN THE LECTURE-ROOM—AN AMPHITHEATRE, USED ALSO AS A CHAPEL, WITH SEATS ENCLOSED IN SEPARATE BOXES: AN EFFORT TO INTEREST THE BOYS IN THE HISTORY OF FRANCE, BY A TALK ON THE REIGN OF HENRI QUATRE.

In his account (quoted on previous pages) of a visit to the juvenile section of the prison at Fresnes, known as a "Maison d'Éducation Surveillée," M. Cadilhac describes a typical young occupant: "Entering a room we found an iron bedstead folded against the wall, a shelf serving for a table, a stool chained to the wall, a tap for toilet, and a sink. The walls were painted white and the window barred. An inmate, sitting at his board, was mounting wooden clips for laundries. He gave his whole mind to his work." Continuing, the same writer says: "We then entered the chapel—a lofty apartment arranged in tiers—like a demonstration

room, but what a curious amphitheatre it was! Where desks should have been stood double 'sentry-boxes,' which isolated the pupils and prevented them from seeing or speaking to one another." As to recreation, "From 8 to 9 in the morning and from 3 to 4 in the afternoon, two teams are allowed in one of the courts under the eye of a monitor. A basket-ball ground has been laid out in this courtyard. Away flies the ball; the boys run, shout, and charge one another. This is the time of relaxation looked forward to above all others. Only those are allowed to play games who have merited it by their conduct."



# A CREWLESS WAR-SHIP ABLE TO SMOKE-SCREEN HERSELF—AND "S.O.S."



THE UNMANNED BATTLE-SHIP "ZÄHRINGEN," WHICH IS WHOLLY CONTROLLED BY RADIO, THROWING OUT SMOKE-CLOUDS WHOSE EMISSION IS A RESULT OF THE ACTION OF WIRELESS WAVES TRANSMITTED FROM A TORPEDO-BOAT.



CONTROLLING THE BATTLE-SHIP "ZÄHRINGEN" FROM THE TORPEDO-BOAT "BLITZ": TRANSMITTING THE WIRELESS WAVES.



WINDING-UP A BATTERY OF SMOKE-CLOUD EMITTERS IN THE WIRELESS-CONTROLLED "ZÄHRINGEN" BEFORE SENDING HER—CREWLESS—INTO ACTION.



THE TORPEDO-BOAT "BLITZ," WHICH CONTROLS THE UNMANNED TARGET-SHIP "ZÄHRINGEN" BY WIRELESS; MANEUVERING HER, CAUSING HER TO THROW-OUT SMOKE-SCREENS, AND SO ON.



THE WIRELESS-CONTROLLED BATTLE-SHIP HIT BY THE "ENEMY": THE "ZÄHRINGEN" AFTER HER FUNNEL HAD BEEN STRUCK BY A SHELL FIRED DURING TARGET-PRACTICE.



THE UNMANNED BRIDGE OF THE TARGET-SHIP "ZÄHRINGEN," WHICH IS WHOLLY CONTROLLED BY WIRELESS WAVES WHICH ARE TRANSMITTED FROM THE TORPEDO-BOAT "BLITZ" AND TAKE THE PLACE OF A CREW—AS IN THE CASE OF OUR OWN "CENTURION."

Our readers will recall that the British Navy possesses—in H.M.S. "Centurion"—an ex-battle-ship which is now a target-ship controlled wholly by wireless. In the German Navy similar methods are in use. It will be recalled that in our issue of September 6, 1930, we gave a photograph of the unmanned, wireless-controlled target-ship "Zähringen" in action, showing her throwing out a smoke-screen while she was being attacked during target-practice by the German 6000-ton cruiser "Königsberg." As then noted, the "Zähringen," which, it should again be emphasised, is crewless and is controlled entirely by wireless waves, can be manoeuvred

freely; can throw out smoke-screens, under cover of which she can double on her tracks; can fire rockets; and can signal for help. No excuse is needed, therefore, for the presentation of these further and far more detailed photographs, which illustrate the working of the "Zähringen" as it will be shown on the screen shortly by the German film-firm Ufa, in order that the public may be made familiar with modern gunnery-practice by the German Navy. As a writer in the "Daily Telegraph" had it the other day: "The sight of a great battle-ship at sea, steaming and turning at high speed, with salvos of shells

(Continued opposite.)

# WIRELESS WAVES AS "CREW": AN UNMANNED, RADIO-CONTROLLED SHIP.



OPERATED BY AN INVISIBLE AGENCY: IN THE UNMANNED STEERING AND GENERAL-CONTROL ROOM OF THE "ZÄHRINGEN," A BATTLE-SHIP WHICH IS MANEUVERED AND WORKED ENTIRELY BY WIRELESS WAVES TRANSMITTED FROM A TORPEDO-BOAT.



SET IN ACTION BY WIRELESS WAVES TRANSMITTED FROM AFAR: THE RADIO-CONTROLLED ENGINE-ROOM OF THE "ZÄHRINGEN," WHICH GOES INTO ACTION WITHOUT A MAN IN HER, BUT CAN MANEUVER FREELY, THROW OUT SMOKE-SCREENS, CALL FOR HELP, AND SO ON.

Continued.] falling about her and occasionally crashing into her hull, is one of the most thrilling spectacles imaginable. . . . This vessel [the "Zähringen"] has been equipped with a radio-control system similar to that installed in H.M.S. "Centurion," the British Navy's target-ship. Without having a soul on board, "Zähringen" reproduces all the movements of a fully-manned battle-ship. Besides steaming at various speeds, and answering her helm, she can

emit smoke-clouds to veil herself from the 'enemy' gunners, fire rockets, sound her siren, and call for assistance if anything goes wrong with her control mechanism. In the film she will be seen under a heavy fire. The film is being made in Helligoland Bight, in co-operation with the German naval authorities." Our own Admiralty, it may be added, has just directed that the "Centurion" be paid off.



# GAS-DRILL FOR PEACE-TIME EMERGENCIES: REALISTIC BREMEN REHEARSALS.



A PHASE OF THE ANTI-GAS MANOEUVRES RECENTLY HELD OUTSIDE BREMEN: FIGHTING CLOUDS OF PHOSGENE AND CHLORINE WITH JETS OF WATER, AND BY MEANS OF FIRE.



A GRAPHIC REMINDER OF THE HORRORS THAT ESCAPES OF GAS IN PEACE, AND GAS-ATTACKS IN WAR, MAY BRING TO THE CIVIL POPULATION: REHEARSING THE RESCUE OF BABIES AND NURSES.



RESCUING VICTIMS FROM A REALISTIC IMITATION OF A GAS-CLOUD AT THE BREMEN GAS-EXERCISES: GAS-MASKED AMBULANCE WORKERS AND RED CROSS NURSES ADMINISTERING FIRST-AID.



HOW FIRST-AID IS ADMINISTERED TO THOSE OVERCOME BY POISON GAS: A REALISTIC REHEARSAL AT BREMEN, WITH RED CROSS MEN AND WOMEN VOLUNTEERS IN GAS-MASKS.



A VICTIM—LYING AS THOUGH OVERCOME BY THE EFFECTS OF POISON GAS—ABOUT TO BE RESCUED; BEHIND HIM, A MAN SPRAYING CHLORIDE OF LIME.

Both in Russia and in France the civil population are supposed to have received a certain amount of training in gas-drill, in view of the gas-attacks on large cities which may occur in future wars. We illustrated in September those "civil manoeuvres" carried out at Nancy which included a sham gas-bomb raid. In Germany the initiative in this matter has been largely taken by private associations; for gas-drill has its uses as a precaution under peace conditions as well as in war—for instance, a recent escape of chlorine from a cellulose factory in Upper Styria nearly involved a whole district in disaster. On the occasion illustrated here, all the available public and private ambulance detachments and first-aid organisations

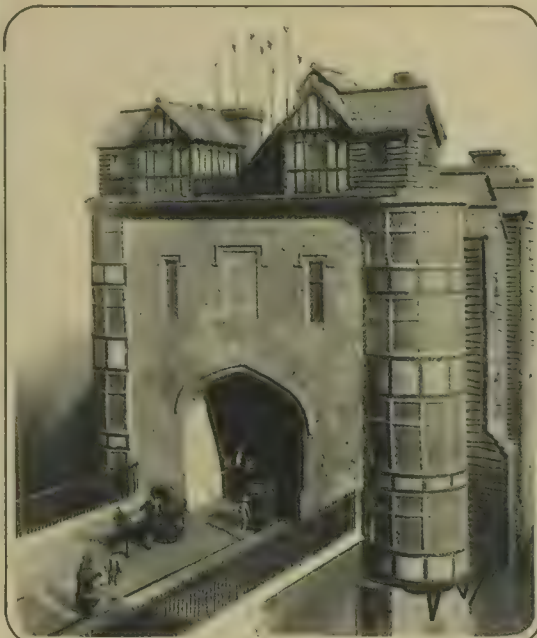
were assembled on the race-course at Bremen for practice in gas-rescue work. Various sham structures were erected, including a factory, workshops with a garage, a windmill, an inn, and a police station. The peace-time emergencies rehearsed (which, of course, bear a close relationship to the incidents of gas warfare) included first-aid after injury by prussic acid; after carbonic-gas poisoning, after exposure to the noxious fumes caused by motors running in a closed garage; after ammonia poisoning; after phosgene poisoning; and rescue work from the effects of gas and burns. Explanations of the proceedings were given through loud-speakers to the onlookers, who were seated well out of range of the imitation gas-clouds.



# HISTORIC LONDON RELICS IN THE CENTENARY OF LONDON BRIDGE EXHIBITION.



A DUCKING STOOL: A CHAIR, AT THE END OF A MOVABLE BEAM, IN WHICH SHREWS AND "WITCHES" WERE BOUND, THAT THEY MIGHT BE DUCKED IN WATER.



THE HEADS OF TRAITORS EXPOSED ABOVE A GATE OF LONDON BRIDGE IN 1630.—A MODEL BY JOHN B. THORP.



THE DRUNKARD'S CLOAK: A BARREL USED—WITH SINGULAR APPROPRIATENESS—AS A FORM OF STOCKS FOR THE PUNISHMENT OF SOTS.



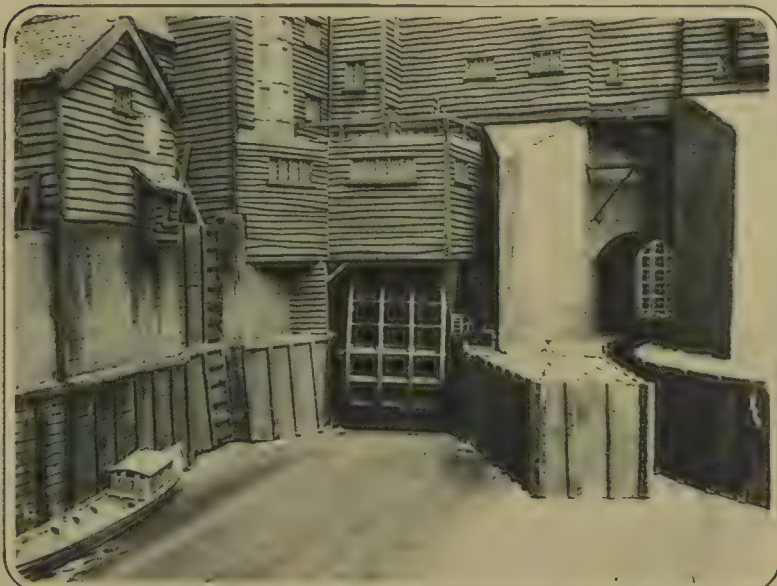
THE DAGGER WITH WHICH WALWORTH, LORD MAYOR OF LONDON, KILLED THE REBEL WAT TYLER IN 1381.



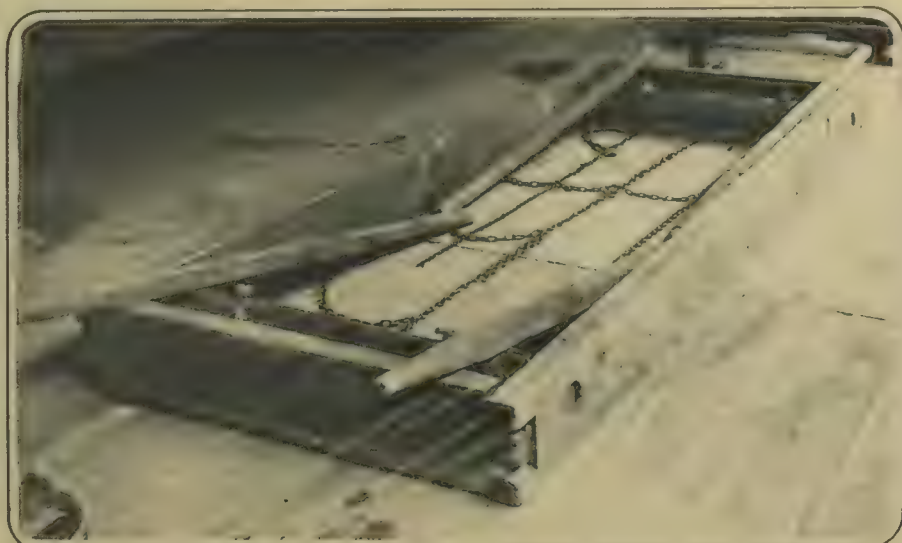
A SCOLD'S BRIDLE: THE HEAVY, MOUTH-CLOSING DEVICE USED AS A PUNISHMENT FOR OVER-TALKATIVE WOMEN.



THE FALSTAFF CUP: A GOBLET COPIED BY SHAKESPEARE FOR THE DRINKING SCENE IN HIS PLAY, "HENRY IV."



A "POWER-STATION" OF OLD LONDON BRIDGE: A WATER-WHEEL WHICH COULD BE RAISED AND LOWERED WITH THE RISE AND FALL OF THE THAMES.



USED FOR THE EXTRACTION OF EVIDENCE! A TORTURE RACK WHICH IS ONE OF THE EXHIBITS SHOWN AT THE CENTENARY OF LONDON BRIDGE EXHIBITION.

We illustrate on this page some of the more remarkable of the relics which are to be seen in the Centenary of London Bridge Exhibition, which is now being held in Regis House, King William Street, E.C., in aid of the fund for the restoration of the Wren tower of the Church of St. Magnus the Martyr, near the Monument, which is the existing representative of the church which stood for centuries on old London Bridge and was known as "The Church of London Bridge." As to two of our illustrations, the following notes may be given: The Drunkard's Cloak, used for one of those odd methods of punishment which were practised in the City of London in past years, has been lent by Mr. John B. Thorp,

who has also lent other relics and a number of his working models of old London Bridge. The Falstaff Cup, which comes from the strong-room of the Church of St. Magnus the Martyr, is a silver-gilt goblet dated 1590, six years before Shakespeare wrote the famous Falstaff scene in "Henry IV." Even as a cup of that period, it is valued at over £4000; but its proved Shakespearean association makes it practically invaluable. It was kept at the old Boar's Head tavern, which was used by Shakespeare, and there is evidence that Shakespeare himself drank wine from it on various ceremonial occasions. When he created the character of Falstaff, he copied the design of the goblet for the drinking scene.

MODELS BY JOHN B. THORP.



# AKIN TO DANCES AT THE PARIS EXHIBITION: BALI TEMPLE DRAMA.



WITH ARTIFICIAL TAPERING FINGER-NAILS AND GRINNING MASK: A BALINESE IN FESTIVAL ARRAY.



FAMILIAR IN CONSTRUCTION TO ALL ENGLISH PANTOMIME-GOERS: A SACRED "ANIMAL" AT A FESTIVAL IN THE ISLAND OF BALI.



AN ORIENTAL COUNTERPART OF CALIBAN? A BALINESE IN ANIMAL MAKE-UP.



A FEATURE OF BALINESE TEMPLE PROCESSIONS: A DANCE OF "PUPPETS," SUGGESTIVE OF PANTOMIME GIANTS.



AWAITING THEIR "TURN": A TROUPE OF BALINESE DANCERS, IN THEIR BIZARRE COSTUMES AND FANTASTIC MASKS, READY FOR THE PERFORMANCE.



"IS IT A MAN OR A FISH"? A "CLOSE-UP" OF THE "CALIBAN" SHOWN ABOVE (TOP RIGHT).



A GRUESOME TEMPLE-MASQUER OF BALI: A NATIVE ACTOR MAKING A DRAMATIC GESTURE.



THE SACRED "WILD BOAR": AN EXTRAORDINARY MASK, WITH RESPLENDENT COLLAR AND BREAST-PLATE.

Attention has been drawn again to the famous Bali dances by performances at the Paris Colonial Exhibition, one of which is illustrated in colours in this issue. Bali, the wonder island of the Malay Archipelago, is perhaps more than any other Oriental State redolent of the deep charm and fascination of the East—as a former contributor to "The Illustrated London News" says, "a self-contained Garden of Eden." Its costumes, its dancing, and its copious natural resources have from time to time been illustrated in our pages. The photographs now given show two

new and wonderful aspects of Balinese life—the weird temple "masques" and puppet-shows and the intricate funeral rites. Many of the temple dances have a tuturistic or animalistic trend, familiar to all who remember the photographs brought back from Tibet a few years ago by the Everest Expedition. In Bali, however, the wild boar and other animals are given a peculiarly decorative and terrifying interpretation by the native mask-makers and costume-designers. In the main fantastic, with shaggy sides, and hoods and breastplates of gilded

[Continued opposite.]



# STRANGE BALI CUSTOMS: "DOPED" CHILDREN; ANIMAL-SHAPED COFFINS.



CHILDREN GOING INTO A TRANCE BY INHALING THE FUMES OF INCENSE: A STRANGE FEATURE OF RELIGION ON BALI ISLAND.



WHERE "YOUNG GIRLS ARE MADE UNCONSCIOUS BY THE INHALATION OF STUPEFYING INCENSE": A CURIOUS ASPECT OF BALINESE LIFE.



THE FIERY END OF A BALINESE FUNERAL, WITH ITS COLOUR AND PAGEANTRY: THE TOWER AND THE ANIMAL-COFFINS, CONTAINING THE CORPSES, IN FLAMES.



"ARTISTICALLY-DESIGNED COFFINS REPRESENTING ANIMALS ARE EMPLOYED FOR THE CREMATION OF BODIES": BALINESE FUNERAL IMAGERY.



WOODEN COWS AND BULLS MADE HOLLOW TO RECEIVE THE CORPSES: BALINESE ANIMAL-COFFINS ORNAMENTED WITH GOLD.



SHOWING THE HUMAN LEGS OF ITS "COMPONENT PARTS": A SIDE VIEW OF A SACRED "WILD BOAR."

*Continued.*

leather, it is chiefly on the mask itself that all the forces of exaggerated realism are concentrated. Goggle-eyed, with distended nostrils and monstrous teeth protruding from the grinning mouth, the native masquer is a spectacle of calculated weirdness and horror, and a master of significant gesture. Besides "Masquers," puppets borne on the shoulders of men and boys figure in the temple processions. The funeral of a Balinese of high-rank is an intricate and spectacular affair. The corpses are enclosed in ritualistic carved wooden animal-coffins having a

considerable degree of realism, decorated with gold inlay and ornaments. The remains of a prince, however, are built into a tower forty feet high before they undergo the last Hindu rite (for the Balinese are Hindu by religion) of cremation. Bali is a small island off Java, and forms part of the Dutch East Indian Empire. It is rapidly becoming a favourite goal of tourists eager to experience the full glamour and fascination of the Orient, and they find their path made easy for them by the efficiency of the Dutch Administration.



## PERSONALITIES OF THE WEEK:



**LORD WRAXALL.**  
Died October 28; aged fifty-eight. Twice a Conservative Whip in the House of Commons, and Treasurer of the Household (1921-24 and 1924-28). Served in South African War. M.P. for Bristol, 1906, until his elevation to the Peerage in 1928.



**SECRETARY OF THE MINERS' FEDERATION SINCE 1924: THE LATE MR. A. J. COOK.**

Mr. Cook, an extreme but sincere Socialist, began life as a farmer's boy. For twenty-one years he worked as a miner in South Wales. In 1918 he was elected Miners' Agent for Rhondda. He became a member of the Miners' National Executive in 1921, and Secretary to the Miners' Federation of Great Britain in 1924.

## PEOPLE IN THE PUBLIC EYE.

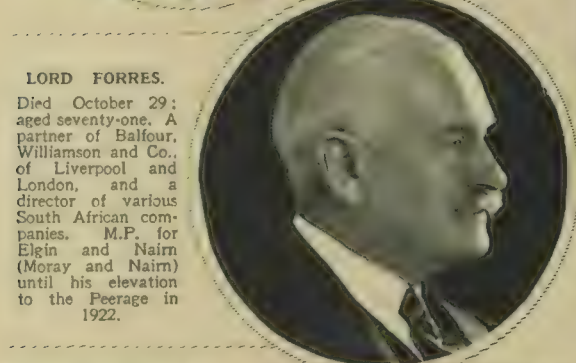
**MRS. ST. LEGER HARRISON.**

Younger daughter of Charles Kingsley. Wrote novels under the name "Lucas Malet"—"The History of Sir Richard Calmady" (1901); "The Wages of Sin," etc. Her last novel, "The Dogs of Want," published 1924. Died October 27; aged seventy-nine.



**REV. DR. FITZ-PATRICK.**

President of Queens' College, Cambridge. Died October 28; aged seventy. Twice Vice Chancellor of Cambridge University. Fellow of Christ's College; Chaplain 1888. Dean of Christ's College, 1890; Doctor of Divinity, 1920.



**LORD FORRES.**

Died October 29; aged seventy-one. A partner of Balfour, Williamson and Co., of Liverpool and London, and a director of various South African companies. M.P. for Elgin and Nairn (Moray and Nairn) until his elevation to the Peerage in 1922.



**THE RAILWAYMEN'S CHAMPION DEPRIVED OF HIS PENSION: MR. J. H. THOMAS, WITH HIS SON AND DAUGHTER, LEAVING AFTER A MEETING OF N.U.R. DELEGATES.**

Mr. J. H. Thomas, who was compelled by the Executive Committee of the National Union of Railwaymen to resign his position as political general secretary on accepting office in the National Government, made a personal appeal for a pension to a delegate conference of the Union held at St. Bride's Institute on October 30. His claim was rejected by 75 votes to 5. He remarked afterwards: "I am now the only railwayman in the House of Commons, and I will still be their champion and guardian."



**THE LEGION OF HONOUR FOR THE MANAGING EDITOR OF THE "DAILY MAIL":**

MR. W. L. WARDEN (LEFT) RECEIVING THE DIPLOMA FROM M. DE FLEURIAU. Mr. W. L. Warden was recently presented with the diploma of Officer of the Legion of Honour by M. de Fleuriau, the French Ambassador in London. The presentation took place in the Ambassador's study at the French Embassy in Albert Gate. Mr. Warden, it may be recalled, was until lately Director-General of the "Continental Daily Mail" in Paris, but lately he was appointed Managing Editor of the "Daily Mail" in London.



**A LONDON GIRL'S REMARKABLE FLIGHT TO AFRICA: MISS PEGGY SALAMAN, WITH MR. GORDON STORE (NAVIGATOR AND SECOND PILOT), BEFORE THE START.**

Miss Peggy Salaman, a London girl of nineteen, with Mr. A. Gordon Store as navigator and second pilot, left Lyme at 11 p.m. on October 30, in her Puss Moth aeroplane, "Good Hope," with intent to beat the Glen Kidston record of 64 days for a flight to Cape Town. After halts at Rome and Athens, Miss Salaman reached Cairo on November 1, and on the 3rd arrived at Entebbe, leaving later for Tabora.



**THE FRENCH PREMIER'S VISIT TO THE AMERICAN PRESIDENT: (L. TO R.) MRS. HOOVER, PRESIDENT HOOVER, M. LAVAL, AND MLE. JOSETTE LAVAL OUTSIDE THE WHITE HOUSE.**

M. Laval, the French Prime Minister, accompanied by his daughter, Mlle. Josette Laval, landed at Le Havre from the "Ile de France" on their return from America, on November 2, and on their arrival in Paris later in the day the Premier received an enthusiastic welcome. Shortly afterwards he called on the President of the Republic at the Elysée. M. Laval arranged to meet his colleagues of the Cabinet on the following day, to give a full account of his conversations with President Hoover at Washington.





A TERRACE IN THE GREAT REPLICA OF THE ANGKOR VAT (DESTINED FOR ULTIMATE USE AS A FILM SETTING), FORMS A STAGE FOR CAMBODIAN BALLET AT THE FRENCH COLONIAL EXHIBITION: A PICTURESQUELY COSTUMED DANCE—"THE BATTLE OF THE WHITE MONKEY AND THE BLACK MONKEY."



DAILY-CLAD NATIVES FROM THE ROMANTIC ISLE OF BALI AT THE FRENCH COLONIAL EXHIBITION: DANCERS WHO ATTAIN THEIR EFFECTS BY A QUIVERING OF THE WHOLE BODY, WITH AN ORCHESTRA OF STRANGE INSTRUMENTS, PERFORMING IN THE THEATRE OF THE DUTCH EAST INDIES PAVILION.

All the Oriental countries represented in the French Colonial Exhibition at Vincennes have vied with each other in giving native performances. Here we illustrate two of the most picturesque—a Cambodian dance in the great replica of the Temple of Angkor, and a dance, with orchestra, by Balinese

islanders. The Exhibition is to close on November 15, or—weather permitting—December 1, and will not be reopened next year. Report has it that the Angkor Vat building (said to have cost 34,000,000 francs) has been sold for 32,000,000 francs to an American film company, for use in a spectacular picture.



# A Masterpiece of Fifth-Century Indian Art from the Ajanta Caves.

COLOUR PHOTOGRAPH REPRODUCED FROM "AJANTA." WITH TEXT BY G. YAZDANI, AND INTRODUCTION BY LAURENCE BINYON. PART I. BY COURTESY OF THE AUTHOR AND OF THE PUBLISHERS, THE OXFORD UNIVERSITY PRESS AND HUMPHREY MILFORD. (SEE REVIEW ON ANOTHER PAGE.)



"A BLACK PRINCESS": DETAIL FROM A FRESCO IN CAVE I. AT AJANTA—THE BEAUTIFULLY PAINTED HEAD OF A FIGURE BELIEVED TO REPRESENT THE CONSORT OF A BODHISATTV.

We reproduce here one of the beautiful plates in colour photography issued with Part I. of the latest authoritative work on the caves of Ajanta, in the territory of the Nizam of Hyderabad. It is entitled "Ajanta"—the Colour and Monochrome Reproductions of the Ajanta Frescoes based on Photography—and is published under the special authority of H.E.H. the Nizam. Mr. G. Yazdani, who supplies the explanatory text, is Director of Archaeology in the Nizam's Dominions. "Cave I," he writes, "which forms the subject of this Part, is considered architecturally to be the finest *vihara* (monastery) among the rock-hewn temples of India. . . . There is no inscription in this cave to fix its age with precision; but from the details of architecture and sculpture it may be assigned to the end of the fifth century A.D." Of the actual figure here illustrated—part of a much larger painting—Mr. Yazdani writes: "To the

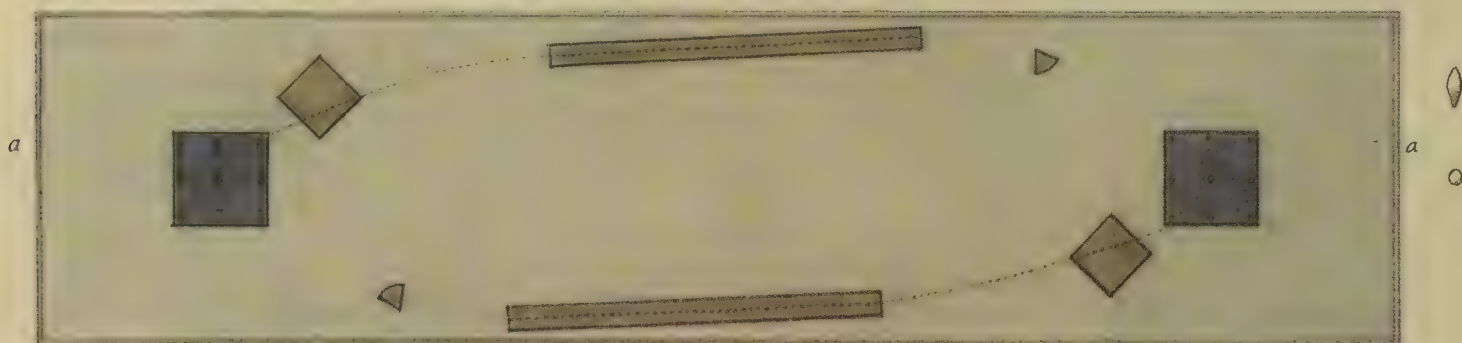
right of the Bodhisattva is a princess to whom another lady of swarthy complexion is offering lotus-flowers. On account of this feature we gather that the princess is the consort of the Bodhisattva. The artist has delineated the figure with extraordinary skill, not only as regards exquisiteness of form and beauty of artistic detail, but also as regards life-like effect and inner expression. . . . The jewellery also exhibits equally good taste, the pearl diara with a fine sapphire ornament in the middle being extremely effective. The peeling away of the fresco in some places has robbed the picture of a great deal of its charm, but its fine modelling, exquisite ornamentation, and chaste, restful expression undoubtedly place it among the best works of Indian genius; considering its age, it may perhaps rank high even among the best specimens of the art of the world."



## A View of a SKITTLE GROUND



*Published as the Act directs by G. Hearsley in Fleet Street, London, July 14<sup>th</sup> 1786.*



Plan of a double Skittle Ground

Life is,  
unfortunately, not all  
**GUINNESS**  
and  
**SKITTLES**

"GUINNESS IS GOOD FOR YOU"



## HAPPENINGS AT HOME AND ABROAD: PICTORIAL RECORDS OF RECENT EVENTS.



THE VISIT OF IL DUCE TO NAPLES: THE CROWD IN THE PIAZZA DEL PLEBISCITO ADDRESSED BY SIGNOR MUSSOLINI FROM THE BALCONY SEEN ON THE LEFT.



A NOVEL TRIBUTE TO SIGNOR MUSSOLINI DURING HIS VISIT TO NAPLES: THE WORD "DUX" DISPLAYED IN ELECTRIC LIGHT ON THE SIDE OF MOUNT VESUVIUS—AN IMPRESSIVE VIEW ACROSS THE BAY.

Signor Mussolini went to Naples on October 24 in the yacht "Aurora"—originally a prize of war from the Austrians. Although he had deplored the expenditure of money on unnecessary festivities, the whole city was beflagged, and the side of Vesuvius was illuminated with the word "Dux" in big electric lights. On the afternoon of October 25 he spoke from the balcony of the Prefecture in the Piazza del Plebiscito. His speech here was short; in it he referred to his foretelling the march on Rome from the same balcony in 1922. The visit to Naples, it may be noted, took place on the eve of the annual celebrations of the Fascist march on Rome.



A BRITISH OFFICER MURDERED ON THE INDIAN FRONTIER: THE LATE LIEUT. T. M. SYNGE.

Lieutenant T. M. Synge, O.B.E., of the 1st Armoured Car Company, Royal Tank Corps, was fired at in South Waziristan on November 2, and died on the way to hospital.



AN ITALIAN LINER AT HER LAUNCHING: THE BOWS OF THE "CONTE DI SAVOIA," SEEN FROM BELOW, SUGGEST SOME STRANGE SEA-MONSTER.

The new 48,000-ton liner, "Conte di Savoia," was launched at Trieste, on October 28, by the Princess of Piedmont, who broke the customary bottle of champagne on the bows. The vessel has huge gyroscopes to prevent excessive rolling and minimise seasickness. She is 800 ft. long by 93 ft. beam, and belongs to the same line—the Lloyd Sabaudo—as the "Conte di Grande," partly seen in a photograph on page 739 of this number.



A CURIOUS ARCHÆOLOGICAL DISCOVERY AT GOLANJHI HILL, BOMBAY: A SLAB CARVED WITH REPRESENTATIONS OF THE THREE MANIFESTATIONS OF SIVA, AS THE CREATOR, PRESERVER, AND DESTROYER OF THE WORLD—THOUGHT TO DATE FROM THE SIXTH OR SEVENTH CENTURIES A.D. (13 FT. LONG BY 7 FT. WIDE AND 1 TO 2 FT. THICK.)

The discovery illustrated immediately above is stated to be a full manifestation of Siva, as the cause of the creation, protection, and destruction of the world. The first central figure would then be that of Siva, the protector. The second figure, appearing from behind the head of the first, has the right hand in a pose of wisdom, becoming to the creator of the world, which is the

effect of God's wisdom. The third figure, which would represent Siva as the destroyer of the world, appears from behind the second in like manner; it has eight hands. The features of the three figures are identical, and the head of each is covered with a crown of matted hair in twists—a type of head-dress that is characteristic of Siva and Brahma only.



## THE WORLD OF SCIENCE.

### THE BABIRUSA OF CELEBES: A RARITY NOW AT THE "ZOO."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE debt which the public at large and the expert zoologists owe to the Zoological Society of London is a much greater one than is generally realised. And during these latter years the improvements in the housing have added greatly to the comfort and well-being of the animals, and at the same time materially aided the serious student on this account. Those of us who can look back over thirty years ago and compare the Gardens of those days with the Gardens of to-day will agree that the transformation has been profound.

While it is seldom nowadays that animals new to science are added to the collection, "rarities" are constantly coming in. Most of these, at some time or another, have been kept here. But many are difficult to keep long in captivity, and are hard to replace. Among these is that singular animal, the babirusa, a pair of which, to my great delight, were added the other day. At the moment they are in quarantine. It is many years since a specimen of this species was to be seen here. Two other rare members of the pig tribe have also recently arrived—the bush-pig and the red river-hog. Comparing the three will help in getting a firmer grip of their outstanding features.

The practice of comparing one animal with another and then concentrating on the peculiarities of that which, at the moment, makes the deepest impression on the mind, is rarely, if ever, adopted by the ordinary visitor, whose comment on looking at any unfamiliar type is commonly "Isn't it ugly?" and then passing on. I suspect that this will be the general impression which will be created by those who see the babirusa for the first time. What a lot they miss—having eyes and seeing not!

This animal—a native of the island of Celebes, and Boru, in the Malay Archipelago—arrests the attention at once; for, though it is obviously a pig, yet it differs in many striking particulars from what must be our conception of a pig. And this because of its almost

More than once the question has been asked: "What purpose can these strange upper canines serve?" They cannot be weapons of offence. It has been suggested that they serve as guards for the eyes when the animal is forcing

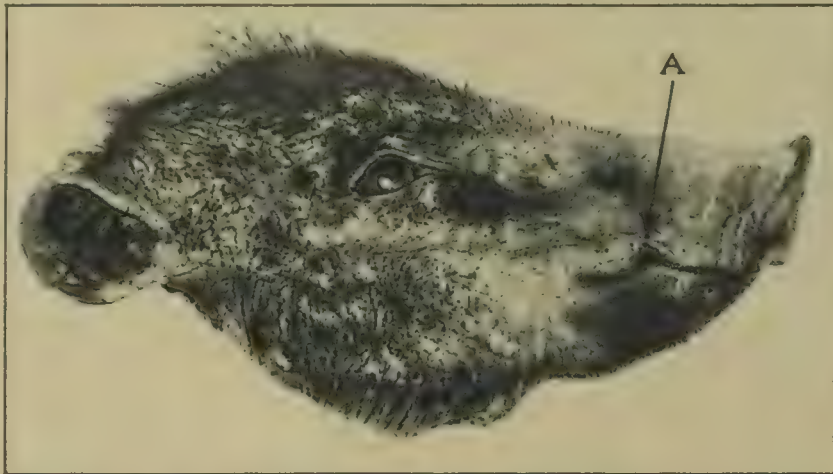
hind-legs of whales or the fore- and hind-legs of some lizards, such as our own slow-worm, the "glass snake," and certain skinks, which, in consequence, have come to assume the form of snakes. The development of the

hypertrophied teeth of mammoths and of the babirusa is possibly due to the stimulus set up by the weight of the tooth on the germinating tooth-cells in the pulp cavity. For it is their function to keep on growing throughout the whole of the creature's life, whereas in all other teeth the formative cells cease to be generated after the permanent or second set of teeth have come into being. It may, indeed, be to this fact alone, and not at all to the "stimulus" set up by the weight of the tooth, which brings about hypertrophy.

There is yet another aspect presented for our consideration in regard to these teeth of the babirusa. Originally, no doubt, they took the form which obtains to-day in the wart-hog, wherein an enormous pair of upper canines grow directly

outwards and upwards, their under-surfaces opposed to a great pair of lower canines. The upper pair furnish very formidable weapons of offence. The "tusches" of the wild boar are precisely similar, but never attain to a like development, and here, as in the wart-hog, the upper lip is notched partly to envelop the tusk.

In regard to this notch the late Mr. Robert Shelford—a very distinguished zoologist who spent some years in Borneo—drew attention to the fact that in the Bornean wild boar (and probably in all other similar cases) the notch in the lip appears before the tooth cuts the gum, as will be seen in Fig. 1. By a downward extension of the notch the semi-circle would be converted into a hole, such as that through which the tusk of the babirusa passes. But, as a matter of fact, so far as I can make out, there is no ready-made hole in the lip for this tooth to pass through. The tooth, in some obscure way, in gently thrusting against the inner surface of the lip, sets up an absorption of the tissue, so that the tooth at last pierces the lip. In the specimens just received at the "Zoo," these tusks are already through the lip. I should much like to see a young animal wherein the teeth are just cutting the gum. Would this show a ready-made hole through the lip or a "thin place" which would have to be pierced? And, if so, would this piercing set up inflammatory symptoms? Here is a matter well worth investigating.



1. THE HEAD OF A YOUNG BORNEAN WILD-BOAR (*SUS VERRUCOSUS*): THE NOTCH (A) ON THE UPPER LIP READY TO RECEIVE THE TUSK WHEN THIS APPEARS; AN ENTIRELY DIFFERENT CASE FROM THE BABIRUSA, DISCUSSED ON THIS PAGE, WHERE THE UPPER TUSK GROWS THROUGH THE UPPER LIP. (After Shelford.)

its way through thorny jungle in search of fallen fruit, on which it largely feeds, instead of digging for roots with the snout, after the manner of pigs. Even the lower teeth must be robbed of something of their power of inflicting damage—for they are sharp-pointed and project outwards—by the great, loop-like upper teeth. By a side lunge, however, they would inflict serious wounds in fights with rivals.

Taking all the facts concerning these teeth into consideration, it would seem that we must regard these strange upper canines as hypertrophied developments. No longer needed as weapons of offence, they have got out of control and gone on growing, though in so doing they have, in this case, come to serve a subsidiary function—that of protecting the eyes. Hypertrophied teeth of a similar kind are found in the case of the mammoth and other extinct elephants, and in that still more singular case of Layard's beaked whale (illustrated by us in June), wherein the pair of teeth lodged in the lower jaw grow upwards and inwards over the snout till the mouth can be opened no wider than a mere slit. How the creature contrives to live thus muzzled is an unsolved mystery. The great spiral tooth of the narwhal is probably another case of this kind.

This lack of control in the

growth of the upper canine of the babirusa sometimes has unfortunate consequences, since the teeth may turn directly downwards instead of downwards and forwards, and so pierce the skull, even penetrating the brain-case. The incisor teeth of rabbits and other rodents, which grow from persistent pulps, furnish other instances of hypertrophied growth. These teeth, normally, are continually being worn down by chafing against the opposite teeth. But if by some mischance one of them bites a stone and breaks, being now unable to keep its growth in check, it goes on growing, describing a circle till it enters the skull and makes feeding impossible.

Normally, organs which have ceased to perform their original functions degenerate, from lack of use, till they finally vanish, like the



2. THE SKULL OF AN ADULT BABIRUSA OF CELEBES: A PHOTOGRAPH SHOWING CLEARLY THE GREAT CURVED UPPER TUSKS—SET IN A WIDE UPTURNED SOCKET OF BONE—WHICH PIERCE THE ANIMAL'S UPPER LIP.

The great upper tusks of the babirusa are to be regarded as having hypertrophied from the suspension of their original functions as offensive weapons. As such weapons, they must have been directed outwards and upwards, as in the wart-hog and wild-boar.

naked, bluish-coloured skin and exceedingly long snout, legs, and tail. By the natives it is known as the "deer pig"; since to them it seems to combine the general form of a pig with the slender legs and horns of the deer, the "horns" being the teeth, of which more presently. It may seem strange to liken this small pig to a deer, but the comparison is not inapt, since the deer of Celebes is a very small species allied to the Indian hog-deer.

The real "hall-mark" of the babirusa, whereby it can be distinguished from all other pigs whatsoever, is furnished by the upper canines, and these, in the new arrival, have not yet assumed their characteristic form. But even now they are remarkable. For it will be noticed, in the adjoining photograph, that they have forced themselves out of the mouth through the skin, near the middle of the snout. In the fully adult animal they rise in a great semi-circle far above the snout, and curving backwards, then forwards, in front of the eyes.

The lower canines are also remarkable teeth. In the accompanying photograph the tip of the left tooth can be seen just projecting on each side of the upper lip below and a little in front of the upper tooth. But when the growth of these lower canines is completed they will form a fearsome pair of tusks projecting upwards and backwards for a distance of between five and six inches. Their great size and singular shape are well shown in the photographs of the skull (Fig. 2), where, it will be seen, the sockets for the upper teeth form a short, wide tube opening upwards.



3. A YOUNG BABIRUSA FROM THE CELEBES: A NEWCOMER TO THE "ZOO" WITH AN ALMOST HAIRLESS SKIN OF A BLUISH COLOUR.

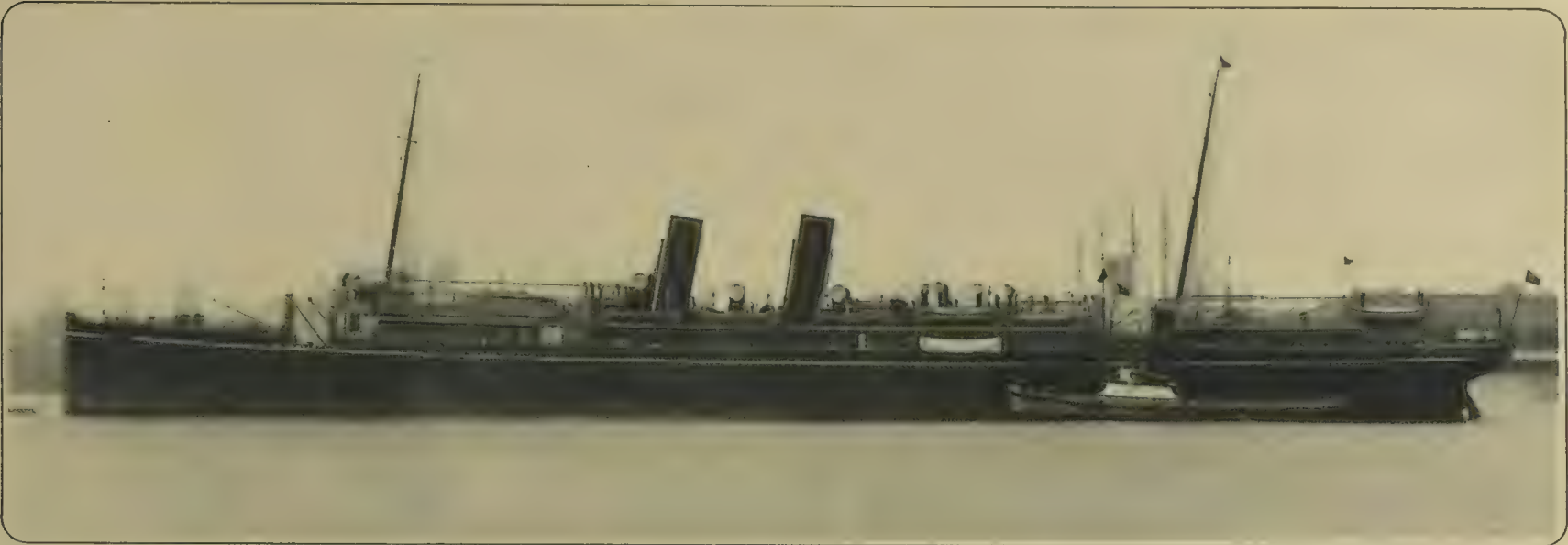
From the great length and slenderness of its legs, the babirusa is called the "pig deer" by the natives. In the photograph, the upper tusches can just be seen piercing the animal's upper lip. In the adult these tusches grow in an enormous semi-circle above the snout, as illustrated in Fig. 2.

Photograph by D. Seth Smith.

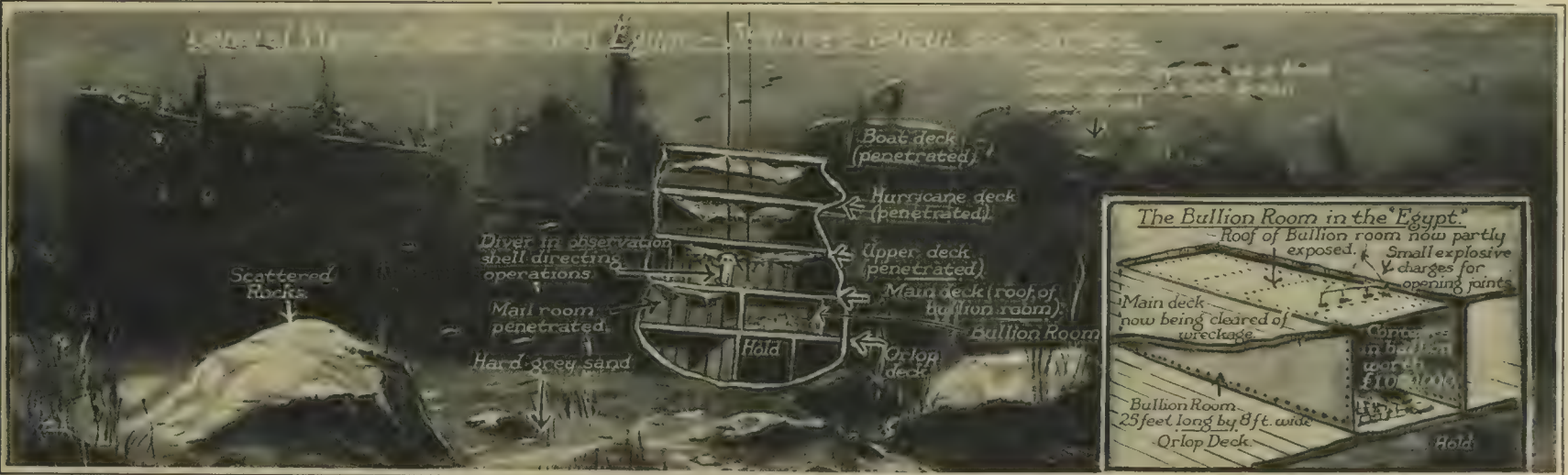


THE "EGYPT'S" BULLION-ROOM OPENED AT LAST: NEARING THE TREASURE.

THE TWO DRAWINGS BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION RECEIVED.



THE P. AND O. LINER "EGYPT" AS SHE APPEARED BEFORE THE DISASTER: THE SHIP SUNK ON MAY 20, 1922, WITH A LOSS OF NINETY-SIX LIVES, BY COLLISION WITH THE FRENCH CARGO-BOAT "SEINE" IN A THICK FOG TWENTY-FIVE MILES OFF USHANT, WHILE BOUND FROM LONDON TO BOMBAY WITH 5½ TONS OF GOLD INGOTS, 80,000 LB. OF GOLD COINS, AND 43 TONS OF SILVER.



SHOWING THE POSITION OF THE BULLION-ROOM, THE ROOF OF WHICH WAS RECENTLY BREACHED BY EXPLOSIVE CHARGES (PLACED IN THE MANNER HERE INDICATED ON RIGHT): A DIAGRAMMATIC DRAWING OF THE WRECK OF THE "EGYPT," LYING AT A DEPTH OF 396 FT., AND (IN CENTRE) THE SCENE OF THE SALVAGE WORK, INVOLVING THE PENETRATION OF FOUR DECKS, DIRECTED FROM BELOW BY DIVERS.



APPARATUS FOR SALVING GOLD FROM THE "EGYPT" HOISTED ABOARD THE SECOND "ARTIGLIO": A GRAB FOR SEIZING BOXES FROM THE BULLION-ROOM.



THE "UNDER-WATER FOREMAN" IN THE WRECK TELEPHONING INSTRUCTIONS TO THE SALVAGE SHIP ON THE SURFACE: A DIVER IN HIS STEEL SHELL.



A SPECIAL STEEL SHELL TO ENCLOSE THE GRAB (SEEN IN THE LEFT-HAND PHOTOGRAPH), AND PREVENT GOLD BEING LOST, HOISTED ABOARD THE SECOND "ARTIGLIO."

The three years' salvage operations on the wreck of the "Egypt," to recover her £1,000,000 of bullion, reached a vital stage on October 31, when the salvors succeeded at last in opening the roof of the bullion-room. The bombs that breached it were fired the previous day, and a diver went down; but the thick black cloud of mud and refuse raised by the explosion made it impossible to do much towards removing the torn plating. On the 31st, however, another diver descended, and, directing surface work by telephone from his steel shell, enabled a grab to close on a fragment of deck plating. "The grab and the diver," writes

an eye-witness, in the "Times," "came up together, and everyone craned over the bulwarks to see the first piece of the bullion-room raised; but it slipped out of the grab and disappeared. . . . Even so, there had been time to get a good sight of it—a piece of plating 6 ft. wide and 12 ft. long. The bullion-room was open at last." More bombs, exploded to widen the breach, again caused bad visibility and prevented further work. Next day, rough weather compelled the salvage-ship—the second "Artiglio"—to make for land. The first "Artiglio" was sunk off Quiberon last December by an explosion of munitions in another wreck.



# RECORD PRICES FOR CRUIKSHANK DRAWINGS. & THE GRAND BANKS FISHING-SCHOONER RACES.



SOLD FOR £270: A GEORGE CRUIKSHANK WATER-COLOUR FOR AINSWORTH'S "TOWER OF LONDON"—SIR THOMAS WYAT DICTATING TERMS TO QUEEN MARY. (4 IN. BY 5 5/8.)



SOLD (WITH A PENCIL SKETCH) FOR £45: A CRUIKSHANK PENCIL DRAWING OF CHARLES DICKENS, WHICH WAS AUCTIONED WITH A PENCIL SKETCH FOR "OLIVER TWIST."



SOLD FOR £270: A CRUIKSHANK WATER-COLOUR FOR BROUGH'S "LIFE OF SIR JOHN FALSTAFF"—PISTOL INFORMING SIR JOHN FALSTAFF OF THE DEATH OF HENRY IV. (4 1/2 IN. BY 6 1/2.)

Remarkably high prices were fetched by certain of the original drawings by George Cruikshank which were auctioned at Sotheby's on November 2. All the lots offered were purchased for Philadelphia dealers, either the Rosenbach Company or Mr. Sessler. The former company gave £270 each for two drawings of Sir John Falstaff, done for Brough's "Life"; and they paid the same price for the "Sir Thomas Wyatt Dictating Terms to Queen Mary." This £270 is a record price for a Cruikshank drawing; and the same price was fetched for a drawing for Barker's "The Old Sailor's Jolly Boat." As to the pencil portrait of Charles Dickens as a young man, which measures 3 inches by 2 1/2, and is signed on the mount, it should be noted that we reproduce the portrait-sketch only; leaving out the written words "Sketch of Charles Dickens." This portrait fetched £45, with a Cruikshank pencil-sketch for "Dickens's 'Oliver Twist'" (4 1/2 inches by 4; and signed)—Oliver Introduced to the Respectable Old Gentleman.



THE CHAMPION OF THE GRAND BANKS FISHING FLEET: THE CANADIAN SCHOONER "BLUENOSE" WINNING THE FIRST RACE IN THE INTERNATIONAL SCHOONER CHAMPIONSHIP OFF HALIFAX, NOVA SCOTIA.



THE U.S.A. CONTENDER IN THE INTERNATIONAL SCHOONER RACE: THE AMERICAN SCHOONER "GERTRUDE L. THEBAUD," WHICH LOST BOTH RACES IN THE CONTEST TO THE CANADIAN ENTRY.



THE EVENTUAL LOSER IN THE LEAD: THE START OF THE SECOND RACE FOR THE CHAMPIONSHIP OF THE GRAND BANKS FISHING FLEET, WITH THE AMERICAN BOAT TO WINDWARD.

The Canadian schooner "Bluenose" won the championship of the Grand Banks fishing fleet in October, defeating her American rival, the "Gertrude L. Thebaud," in both races of the contest. On each occasion the wind was light, though there was a considerable sea away from the shelter of the land. Races of this type, in which the competitors are built for utilitarian purposes, always have a particular interest, and afford a contrast to the ordinary class racing between boats built solely or primarily for weatherliness and speed. The Grand Banks are one of the three great Newfoundland fisheries, the other two being the Labrador and the home coast. In all, about a thousand schooners are in use now, but the number is fast declining. The greater part of the world's supply of cod comes from the North Atlantic fisheries, and Newfoundland alone exports an average of seventy thousand tons of dried cod-fish annually. The fishermen of the Grand Banks use long lines or trawls with many hundreds of hooks on each.



## ATLANTIC-CROSSING CONTRASTS: PAST, PRESENT, AND FUTURE AT SEA.

AIRSHIP AND OCEAN LINER: THE "GRAF ZEPPELIN" DURING HER RETURN FLIGHT TO GERMANY FROM THE FIRST OF HER THREE JOURNEYS THIS YEAR TO SOUTH AMERICA, PHOTOGRAPHED IN MID-ATLANTIC FROM THE DECKS OF THE R.M.S.P. "ALMANZORA" (PARTLY SHOWN IN THE LEFT FOREGROUND).



ANCIENT AND MODERN METHODS OF OCEAN TRANSPORT MEET ON THE HIGH SEAS: AN INTERESTING PHOTOGRAPH TAKEN BY A PASSENGER ON BOARD THE ITALIAN LINER "CONTE GRANDE," AS SHE PASSED A THREE-MASTED SAILING-SHIP OF THE OLD-FASHIONED TYPE.

We illustrate here two interesting contrasts in trans-ocean travel which, between them, may be said to represent the past, present, and future—that is, the old days of sail, the modern liner, and the airship, typical of the new and progressive era of aeronautics. The photograph of the "Graf Zeppelin" flying over the Atlantic was taken from the "Almanzora," a 15,551-ton liner of the Royal Mail Steam Packet Company, at 8.40 a.m. (10.19 a.m. Greenwich Mean Time) on September 5 last, in Latitude 16° 16' N.; Longitude 25° 57' West. The "Graf Zeppelin" was then on her return flight to Germany from the first of her three journeys across the Atlantic to South America made this year. She landed at Friedrichshafen on September 7, having accomplished the

flight in 80 hours, and the double journey, including 2½ days at Pernambuco, in under nine days. She started again for South America on September 18, and arrived back at Friedrichshafen on the 28th. Her next Transatlantic flight began on October 16, with mails and 17 passengers. After reaching Pernambuco, she went on to Rio de Janeiro, and hovered over the city for fifteen minutes without descending. She then returned to Pernambuco, and left for home again on October 23. The lower illustration shows another interesting meeting in mid-Atlantic, between a liner and a three-masted sailing-ship, the "Priwall." The other vessel is the 25,661-ton "Conte Grande," of the Lloyd Sabaudo Line.



## NEW LIGHT ON EGYPT ABOUT 3000 B.C.

IMPORTANT DISCOVERIES AMONG FOURTH DYNASTY MASTABAS NEAR THE MEYDUM PYRAMID:  
A PRINCE'S TOMB; AND RECORDS OF A UNIQUE WOOD COFFIN.

By ALAN ROWE, Field Director, Eckley B. Coxe Jr. Expedition, University of Pennsylvania Museum. (Continued, with further illustrations, on the two succeeding pages.)



FIG. 1. PRINCE RA-HOTEP, SON OF SENEFERU AND HIGH PRIEST OF HELIOPOLIS: A FAMOUS STATUE FROM THE MASTABA OF RA-HOTEP AND NEFERT.

From Andrae, "Kunst des alten Orients," III.



FIG. 2. NEFERT, WIFE OF PRINCE RA-HOTEP AND "CONCERNED WITH THE KING'S AFFAIRS": A COMPANION STATUE TO THAT OF HER HUSBAND (FIG. 1).

From Andrae, "Kunst des alten Orients," III.

THE 1930-31 season, which was begun at Meydum about the beginning of last December and closed at the commencement of May this year, proved to be full of very great archaeological interest. The finds made range from about the end of the IIIrd Dynasty (about 3000 B.C.) to

In the mud from the chamber, and in the disturbed debris above the stone blocking of the pit, were scattered hundreds of carnelian beads, which must have belonged to a necklace buried with the original occupant of the tomb. These beads, which were recovered by means of careful sieving, made a string 3.14 metres in length (Fig. 3). Associated with the beads were some faience pendants in the shape of green-beetles; similar pendants were found at Saqqara among the jewellery of Queen Iput of the VIth Dynasty, but the type is known from the earliest times up to the XIIth Dynasty. The green-beetle pendant was associated with the goddess Neith.

Although there were no traces of a coffin, which must have been a wooden one, we were amply rewarded on all the walls of the chamber except the northern one. The inscription (Fig. 13), very neatly incised, reads from right to left: "The king's son, Ny-Hep." The name Ny-Hep, literally "He who belongs to the god Apis," is unknown elsewhere, and we must assume that the newly-discovered name was that of a son of King Seneferu. Now, the mother of Seneferu was named Ny-Maat-Hep, literally, "Truth belongs to the god Apis," and from the similarity of the names Ny-Hep and Ny-Maat-Hep we may surely suppose that some relationship existed between the two individuals. As it seems clear that Ny-Hep was not her son, but the son of Seneferu, we must assume that he was a direct descendant of the queen—that is, her grandson.

After clearing the chamber and pit of Ny-Hep, we turned our attention to the mastaba itself, all the sides of which we unearthed from the accumulated debris of some forty-eight centuries. The mastaba is a truncated structure 38.25 metres long, 20.65 metres wide, with a present height of about 9.00 metres (Fig. 10). It has three offering niches on its eastern face, each niche being about in front of each of the three pits which the mastaba contains. The eastern and western faces were enlarged by a coating of brickwork. The eastern inner face, like the outer one on the same side, also contains three offering niches; the inner ones, however, were blocked up with bricks when the coating was added. The new niches were placed about in front of the older ones. A little to the north of the southern offering niche of the mastaba is the entrance to the passage (Fig. 11) made by the robbers who plundered the sarcophagus chamber of Ny-Hep. That the tomb was violated not long after it was sealed up, and by robbers who knew its exact position, seems very probable.

### THE MASTABA OF RA-HOTEP AND NEFERT.

During the present season some work was carried out on the great mastaba of Prince Ra-hotep and his wife, Nefert, which is just north of the mastaba of Ny-Hep. The former mastaba is famous because of the two beautiful statues of Ra-hotep and Nefert (Figs. 1 and 2) which were discovered in it in 1871 A.D. by Daninos Bey, of the Antiquities Department. The prince, who was obviously a son of King Seneferu, held very important offices, such as high priest of Heliopolis, elder of the chamber, overseer of soldiers, domain administrator, and so on; while his wife was one who was said to be "concerned with the king's affairs," and also a *milert*, whatever may be the meaning of that obscure title, which was common to many ladies of the period.

The mastaba was also examined by Mariette and others in 1872 A.D., and partly excavated by Petrie in 1891 A.D. Petrie, besides making a map of the mastaba, cleared the southern pit and chamber which belonged to Ra-hotep himself, but left uncleared the northern chamber, in which Nefert was buried. He states ("Medum," pp. 16, 17): "We reached the [northern] chamber, but unluckily a snake dropped down, and the boys were afraid to work it, having seen him just under their feet one day. As it was plundered and had stood open for ages, and was in a dangerous condition at the sides, I then did not think it worth much more trouble to proceed with it."

We thus knew that great finds were hardly to be expected in the chamber of Nefert, but, as no plan of the pit and chamber existed, we decided to clear them. However, the work which we carried out here far exceeded our expectations, for, although we did not discover in the chamber even a single scrap of the original burial, yet we were fortunate enough to obtain accurate details of the beautiful wooden coffin in which Nefert was buried, a coffin the like of which has never been discovered elsewhere in Egypt. That the tomb was robbed soon after the interment seems quite probable. The pit which leads down to the tomb-chamber has sides lined with bricks to a depth of 12.50 metres, where they continue in the hard rock below the mastaba for another 5.00 metres, making the total depth 17.50 metres.

The tomb-chamber is rectangular, being 4.30 metres from south to north (maximum) and 3.13 metres from east to west. It is 172 cm. high. The rock in which it is built is very dangerous, and large pieces sometimes fell down on the workmen, luckily without causing any injury. The chamber was filled nearly up to the ceiling with solidified mud, loose debris, and rock-falls. The mud must have run in from the original filling of the pit, which, as elsewhere at Meydum, was poured down the pit in a liquid state; the loose debris above the mud was gradually carried down during the time the pit remained open after the chamber was robbed. That the solidified mud was in the chamber during the time the wooden coffin was still intact is quite certain, for in the mud we actually found the clear impressions of the coffin! (Fig. 7). This is really one of the most remarkable discoveries of its kind ever made in Egypt.

We may assume that the order of events was as follows: after the chamber had been sealed with stone blocks (none of which has been found) and the pit filled in with liquid mud, much of which ran into the chamber through the stone joints and became solidified, that portion surrounding the coffin thus taking the exact impression of the coffin itself, robbers entered the chamber. They removed the lid and rifled the whole contents of the case. They also took away the case itself, and so carefully (perhaps the case was sewn together with cords or thongs) that the mud impression of the coffin was not very much damaged; perhaps they wished not to damage the coffin, so that they could either sell it or use it in another tomb. It seems hardly possible that the whole coffin should have decayed and simply left its impression in the mud, as then we should surely have found small fragments of wood in the chamber.

[Continued at 1, on the opposite page.]



FIG. 3. A BEAUTIFUL NECKLACE FORMED FROM CARNELIAN BEADS, WITH FAIENCE PENDANTS IN THE FORM OF GREEN-BEETLES (EMBLEMS OF THE GODDESS NEITH), FOUND IN THE BURIAL-CHAMBER OF PRINCE NY-HEP. (LENGTH OF NECKLACE, ABOUT 10 FT.).

the Late Roman Age, and thus cover a period of some thirty-two centuries. Probably the most important discovery of all is the IVth Dynasty tomb of the "king's son," Ny-Hep, evidently a son of King Seneferu.

THE TOMB OF PRINCE NY-HEP.

Some little distance north-east of the pyramid at Meydum—which, incidentally, seems to have been built by Seneferu—lies a group of large brick mastabas of the IVth Dynasty, all belonging to members of the family of the king. One of these mastabas (Fig. 10), hitherto generally known as No. 8, because the name of its owner had never been found, was partially explored by Professor Petrie, who discovered three pits in it. The tomb-chambers belonging to the northern and middle pits were cleared out by him, but the chamber and the bottom of the southern pit he did not touch for the following reasons, which he gives in "Medum," p. 19: "We cleared it [i.e., the pit] to near the bottom, but were then foiled by coming on large irregular blocks of stone lying in it. They were too heavy to raise, too large to turn out of the way, and we dared not break them up for fear of shaking down the very rotten and dangerous sides of the well (pit)."

When we came to clear out this pit we first of all removed a very large amount of overhanging debris from around its mouth, and thus made it safe to work in the pit. The pit is 160 cm. across from north to south, and 142 cm. from east to west, and has a brick lining which descends in the brick superstructure to a distance of 7.40 metres from the pit mouth. The lower part of the pit, 5.95 metres deep, is cut in the hard rock below the superstructure, and was packed with rather large limestone blocks, commencing about a metre below the rock surface. After a great deal of labour in removing the stones, each of which had to be broken up separately, we found an enormous upright stone (Fig. 12) standing at the south side of the pit. At both sides and to the north of the block were smaller stones, and to the south, at its lower part, was a massive, well-built stone wall of dressed blocks. The stone wall acted as a blocking to the chamber, which had no door to it.

Having removed one of the stones of the wall, we shone a flashlight into the chamber and saw that the rock in which it was cut was lined on all sides, and on the floor and ceiling, with well-dressed limestone blocks, as in two other mastabas of the same period at Meydum. The chamber was filled with coarse mud to about two-thirds of its height, and this indicated to us that the chamber had been robbed. It was evident, of course, that the thieves could not have entered through the blocked pit, which was quite intact, but must have broken in through some other point. This point, soon discovered, proved to be a very small hole in the roof of the chamber, only large enough to admit a boy, who doubtless was lowered into the room in order to pass up the plunder to the older robbers. It was through this hole that the mud subsequently entered. The mouth of the tunnel leading directly to the hole was afterwards found on the east side of the mastaba (Fig. 11).



FIG. 4. ONE OF TWO ANTHROPOID COFFINS, FROM A TOMB IN NEFER-MAAT'S MASTABA, DATING FROM ABOUT THE XXIIID DYNASTY (CIRCA 900 B.C.): (LEFT) THE CAREFULLY BANDAGED MUMMY IN THE CASE; (RIGHT) THE VIVIDLY COLOURED COFFIN-LID.

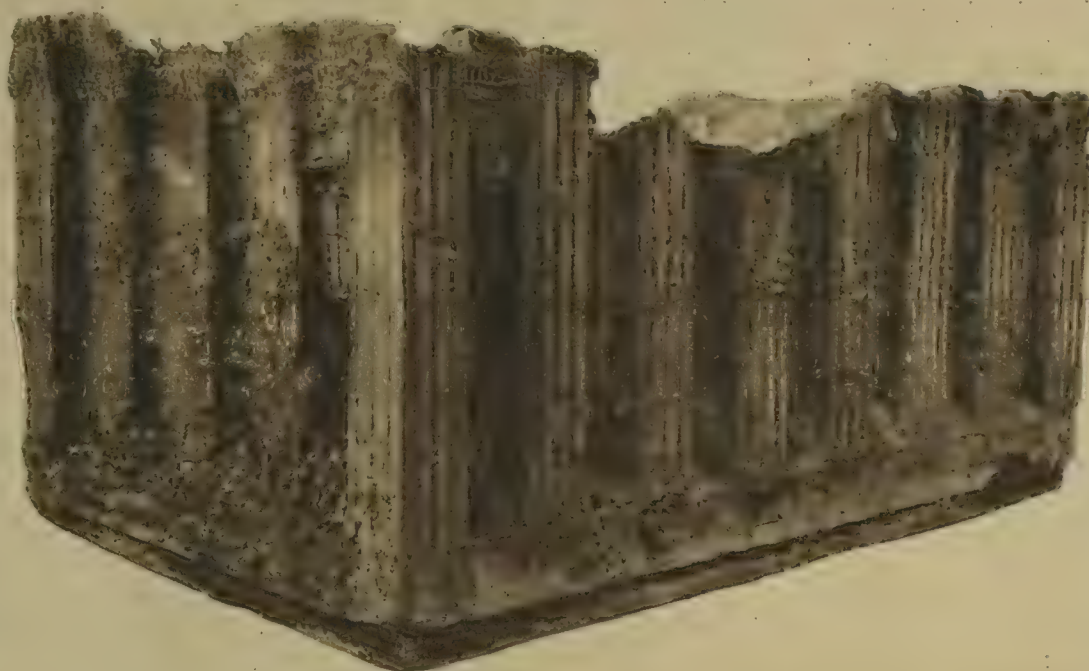


# "ONE OF THE MOST REMARKABLE DISCOVERIES OF ITS KIND IN EGYPT."

PHOTOGRAPHS SUPPLIED BY MR. ALAN ROWE. (SEE OPPOSITE PAGE.)

1.  
After the robbers departed, the hole in the mud left by the removal of the coffin gradually became filled in with loose debris brought into the chamber by winds and rain. This loose debris had to be cleared very carefully so as not to damage the valuable "negative" left in the mud, and one of our best local men, Abu-I Magd, was put on to this job. The coffin stood along the western wall of the chamber. From what we could distinguish in the mud "negative," the coffin, which was rectangular in shape, had sides consisting of recessed projecting panels and false doors. Realising at once the great

(Continued at 2.)



3.  
or palaces and are found in the Old Kingdom made either of wood or stone. The actual existing specimens of wood differ from the stone sarcophagi, of which the older wooden ones were prototypes, by crude workmanship. The coffin of Nefert therefore stood in a class by itself. It is most interesting to note that the panels and false doors on Nefert's coffin exactly resemble in plan those on the great 1st Dynasty mastaba found by J. de Morgan at Naqada, and also those of the 11th Dynasty mastaba of Hesy found by Quibell at Saqqara! Now, in the course of our work on Nefert's and Rahotep's mastaba, and on the mastabas of Nefer-

(Continued at 4 overleaf.)

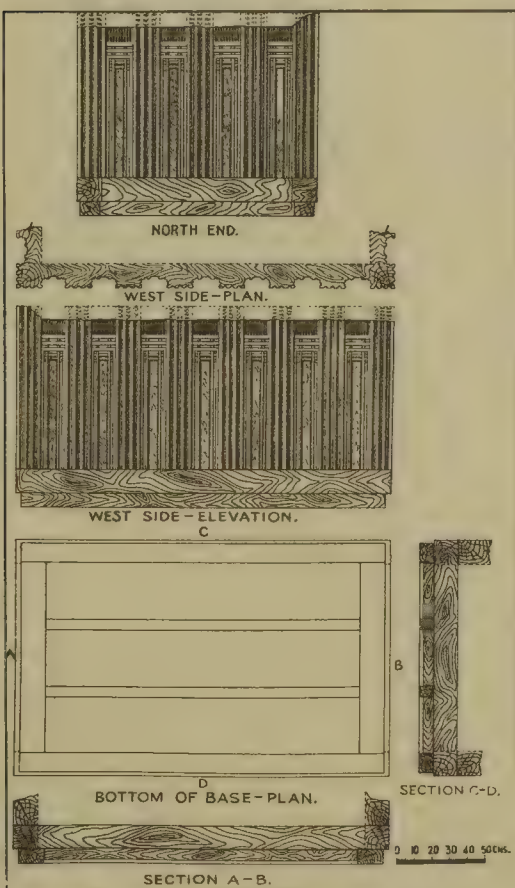


FIG. 6. "A COFFIN THE LIKE OF WHICH HAS NEVER BEEN DISCOVERED ELSEWHERE IN EGYPT": DRAWINGS OF NEFERT'S WOODEN COFFIN FROM DETAILS PRESERVED IN SOLIDIFIED MUD (FIG. 7.).

FIG. 5. A PLASTER CAST MADE FROM THE IMPRESSION IN SOLIDIFIED MUD (FIG. 7) OF PRINCESS NEFERT'S COFFIN: AN IMPORTANT RECORD OF "THE BEST WOODEN COFFIN OF THE ANCIENT EMPIRE" IN EGYPT KNOWN TO MODERN RESEARCH.

2.  
importance of the discovery of details concerning the best wooden coffin of the Ancient Empire ever known of in our times, and considering that the few remaining early examples of wood are of rather poor workmanship, we at once asked M. Lacau, the Director-General of the Antiquities Department, if his department could make a plaster cast (Fig. 5) of the impression. M. Lacau kindly consented, and the work was carried out under the able supervision of M. Lauzel. We can therefore now study many interesting details not visible from the "negative." The dimensions of the coffin were: 211 cm. long, 134 cm. wide, and 113 cm. high (roughly). The sides and ends consisted of a series of recessed projecting panels between which were schematised false doors flanked by side niches (Fig. 6). Above the false doors were narrow horizontal beams, and, further above, vertical bars. Inside the top of each false door was a circular drum-like lintel. Each long side of the coffin had seven false doors and eight projecting panels, while each short side had four false doors and five panels. The four sets of false doors and panels rested on four horizontal supporting beams, 13.5 cm. high, which ran around the coffin just above the base. The actual base was slightly smaller than the upper part, being 3.5 cm. less in length on the long sides and 1.8 cm. less in width on the short sides. What the lid was like we cannot say. Our coffin belongs to the type of crenellated coffins which imitate houses

(Continued at 3.)



FIG. 7. IMPRESSIONS IN SOLIDIFIED MUD FROM WHICH WERE MADE THE PLASTER CAST AND DRAWINGS SHOWN IN FIGS. 5 AND 6: THE INTERIOR OF NEFERT'S BURIAL-CHAMBER—SHOWING THE BAD ROCK OF THE CEILING.



FIG. 8. CRENELLATIONS IN THE SOUTH WALL OF THE MASTABA OF RA-HOTEP AND NEFERT, LIKE THOSE ON NEFERT'S COFFIN (FIGS. 5 AND 6): THE LAST KNOWN USE OF PANELS AND FALSE DOORS FOR LARGE MASTABAS.

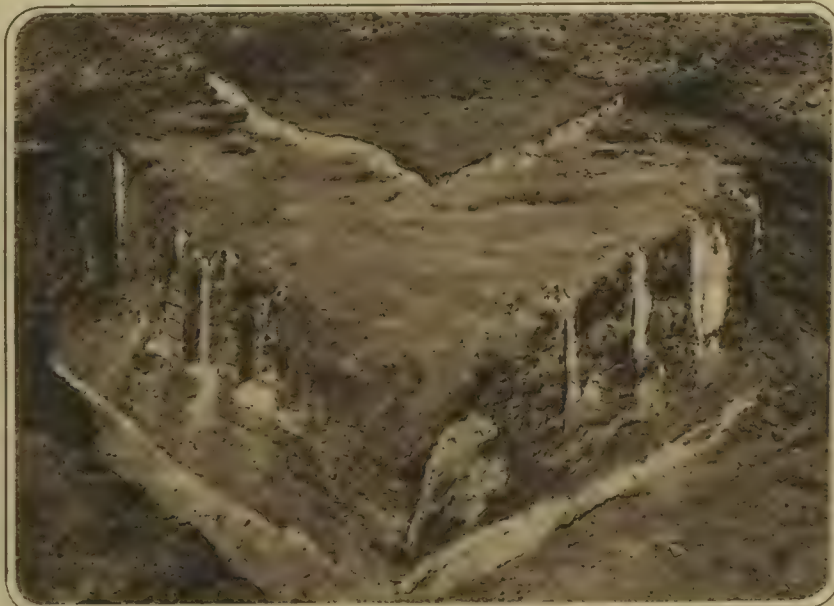


FIG. 9. ANOTHER EXAMPLE OF CRENELLATION AT THE PERIOD OF THE 4TH DYNASTY IN EGYPT: THE MASTABA OF RA-NEFER OR KHENT—A VIEW OF THE SOUTH-WEST CORNER, LOOKING TOWARDS THE NORTH-EAST.



# A PRINCE'S TOMB 4,800 YEARS OLD ROBBED SOON AFTER THE BURIAL.

PHOTOGRAPHS SUPPLIED BY MR. ALAN ROWE, FIELD DIRECTOR OF THE ECKLEY B. COXE JUN. EXPEDITION, UNIVERSITY OF PENNSYLVANIA MUSEUM.



FIG. 10. THE MASTABA OF PRINCE NY-HEP, WITH THAT OF RA-NEFER OR KHENT BEYOND, AND (LEFT BACKGROUND) THE PYRAMID OF MEYDUM: A VIEW LOOKING SOUTH-WEST, SHOWING THE PLASTERED EASTERN FACES OF THE MASTABAS, EACH CONTAINING THREE OFFERING-NICHES.

Maat and of Ra-nefer (or Khent?), all belonging to the IVth Dynasty, we noticed panels and false doors on all the four sides of these great structures (Figs. 8 and 9). Thus Nefert's coffin, like her mastaba, was surrounded by crenellations. Crenellated walls carried around mastabas are known to have been used for royal tombs in the 1st Dynasty. This feature generally obtained until the IIIrd Dynasty. With the advent of the IVth Dynasty, and with the possible exception of at least the three above-mentioned Meydum mastabas belonging to the earliest part of this period, the crenellation for large mastabas in the royal pyramid sites entirely

[Continued at 5.]



FIG. 11. THE ENTRANCE TO THE ROBBERS' PASSAGE LEADING TO THE SARCOPHAGUS CHAMBER IN THE MASTABA OF PRINCE NY-HEP: AN OPENING BY WHICH THE THIEVES ENTERED, PROBABLY SOON AFTER THE TOMB WAS SEALED-UP.



FIG. 12. THE TOMB-PIT IN THE MASTABA OF PRINCE NY-HEP: A VIEW LOOKING DOWN IT TOWARDS THE SOUTH, SHOWING A GREAT STONE BEFORE THE BURIAL-CHAMBER WALL, WITH A MAN STANDING BESIDE IT, AND FOOTHOLDS IN THE BRICKWORK ABOVE.

disappears, as, for example, at Giza, where the mastabas, then made of stone, have smooth sides. Henceforth, crenellation is known only on small mastabas, especially provincial ones. It seems that in the XIIth Dynasty the ancient style of crenellation was sometimes revived, for we see it in Mastaba No. 609 at Lahun (Petrie, "Lahun II," pl. XXXVIA). The discoveries in connection with IVth Dynasty crenellations at Meydum are of the very greatest importance. We apparently have on this particular site the last known use of surrounding panels and false doors for the great mastabas of Egypt. We know that at least four other mastabas at Meydum had plain exterior walls, so the point to consider is whether these particular mastabas are later in date

[Continued at 6.]

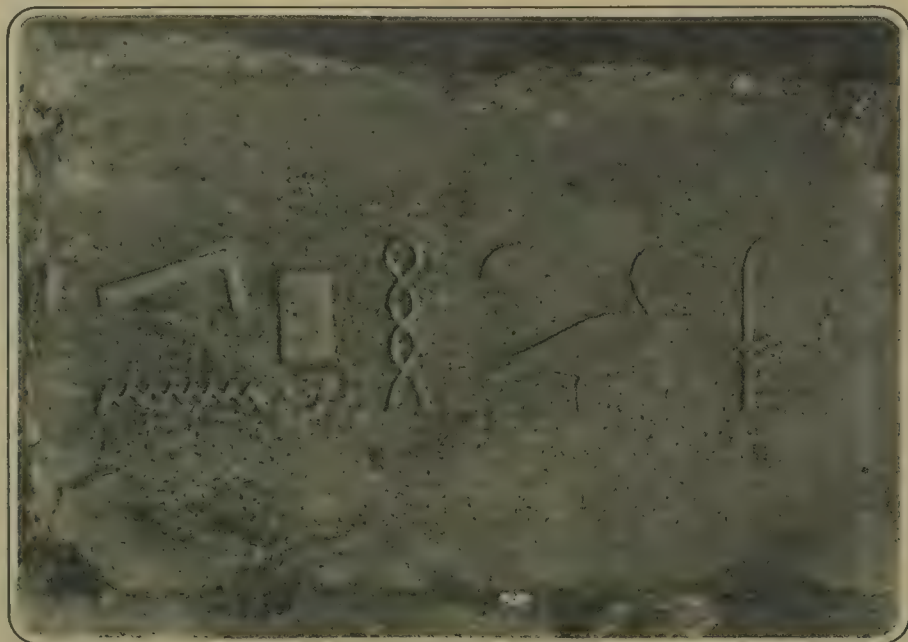


FIG. 13. THE INSCRIPTION ON THE SOUTH WALL OF THE BURIAL-CHAMBER IN THE MASTABA OF PRINCE NY-HEP: SYMBOLS INTERPRETED AS "THE KING'S SON, NY-HEP"—A NAME MEANING "HE WHO BELONGS TO APIS."

than the three local crenellated ones. The Meydum mastaba attributed to Ra-nefer, or Khent (the name is as yet uncertain), seen behind Ny-Hep's mastaba (in Fig. 10), has just been proved, from a fragment of limestone found against it, to have been made for a "king's son." Further excavations may give us his correct name. While clearing the north-east corner of Nefer-Maat's mastaba we discovered an intrusive tomb in the northern face. This was made in the brickwork; its entrance was blocked with well-dressed stone slabs probably taken from one of the mastaba chapels. Inside were two anthropoid coffins of about the XXIInd Dynasty, about 900 B.C., with modelled masks, wigs, and hands; one of them had a projecting footboard. Both coffins were originally covered with a linen sheet, and had the head ends to the south. The decorations on the lids were remarkably well preserved and looked very fresh when we brought the coffins out of the grave (Fig. 4). The mummies were carefully bandaged, the uppermost linen sheet being held by criss-cross strips of white and black. One mummy was covered by a net of threads, while the other was wrapped in a mat of reeds. The latter mummy had the skin rather well preserved, and above the feet was a mass of partly-curved black human hair. [We may point out that the illustration of one of these coffins, to which the author here refers, is to be found on page 740]



# How to Keep a Husband's Love



## CHERISHING HIM.

A pale and precious hothouse plant is Martha's "Baby Boy"!  
 One furtive sneeze may spell disease—She doses him with joy.  
 The Winter woollies she supplies would suffocate a sheep—  
 Revolt is vain he's on the chain to coddle and to keep.

She anchors him beside the hearth with cushions East and West,  
 And hovers there to stroke his hair and whisper "Darling—rest."  
 And since the wicked microbe flees before Abdulla's Charm  
 By day and night he breathes Delight to shield him safe from harm.

—F. R. HOLMES.

*with*

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## A PAGE FOR COLLECTORS. BOUDOIR AND STUDY.

By FRANK DAVIS.

THERE were doubtless many, as the eighteenth century neared its close, who lamented the growing refinement of the age. It is not difficult to imagine a very grey-haired and gouty Squire Western heartily damning his beloved Sophia for introducing all sorts of new-fangled fal-lals into the house, and relegating Queen Anne chairs and massive mahogany tables with lion's-paw feet to the attic and the housekeeper's room; while less choleric old gentlemen, even while they disapproved of inlaid satinwood and delicate taper legs, merely looked pleasant and paid the bills.

Whatever the prejudices of the older generation, after the middle of the century designs of ever-greater elegance began to be fashionable. The best of the new furniture was ingenious, graceful, and

backwards and upwards as the writing-table itself is pulled out. The two parts are doubtless attached by cords. The little drawers, as in all such examples of good quality, slide out with miraculous ease. Indeed, not the least fascinating part of these later boudoir or dressing-room articles of furniture is to be found in the beautiful workmanship of their moving parts. I would remind the reader of certain most ingenious dressing-tables, both French and English—the latter particularly associated with the name of Sheraton—which exhibit an uncanny arrangement of slides and mirrors and receptacles for powder and cosmetics which all fit together beneath a smooth top.

Elegant little writing-desks of the character, if not the high quality, of Fig. 2 were produced in considerable numbers and of quite small dimensions, with, on occasion, novelties such as the one described thus by Sheraton. He outlines a design in which a screen can be made to rise at the back—"the convenience of this table," he says, "is that a lady, when writing at it, may both

receive the benefit of the fire and have her face screened from the scorching heat."

Lest the impression should have been given in this brief note that the end of the eighteenth century witnessed a feverish enthusiasm for boudoir pieces to the exclusion of everything else, I illustrate a more masculine writing-table which is sufficient to show that the tendency of fashion was not solely in the direction of agreeable delicacy, though by comparison with the heavy pedestal writing-desk of 1730 or 1740 this is a thing of extraordinary lightness. Fig. 1 is a good example of the type known as "The Carlton House" writing-table: gone are the flat top and massive pedestals, and in their place are elegant fluted legs and, surrounding the actual table, curved tiers of drawers surmounted by a brass rail.

The pedestal writing-table as we know it to-day did not come into fashion till about the year 1730, though there is a famous oak example at Magdalene

College, Cambridge, which was made for Samuel Pepys about 1670. The diarist was fifty years or so before his time in this one respect. It is rather interesting to realise how rare were tables made



2. AN ELEGANT LITTLE MAHOGANY WRITING-DESK WITH SATINWOOD PANELS INLAID WITH SPRAYS AND SWAGS OF FLOWERS IN VARIOUS COLOURED WOODS: A PIECE SHOWING THE INFLUENCE OF FRENCH STYLES, AND TYPICAL OF THE GROWING REFINEMENT OF ENGLISH TASTE IN THE SECOND HALF OF THE EIGHTEENTH CENTURY.

specifically for writing until the eighteenth century—people did not write much, anyway, and when they did, used an ordinary table. Even so it seems extraordinary that a very cultured monarch such as Charles I. did not have a table at Whitehall which was described as a writing-table—there is no mention of one in the royal inventory.

With the spread of genuine enthusiasm for learning in the eighteenth century, the designer had his chance: a great library in a great Palladian mansion required a huge table in the middle, and architects like William Kent were quick to see how this massive article of furniture could be made to harmonise with the decoration of these imposing rooms; though he too, with his swirling decoration and heavy gilding, derived half his ideas from across the Channel: but from the French taste at the end of the seventeenth century under Louis XIV.—heavy and extravagant—rather than the much more refined fashion of fifty years later, that was the inspiration of the little desk of Fig. 2.

1. A STURDY WRITING-TABLE—OF THE SO-CALLED "CARLTON HOUSE" TYPE—WHICH IS EMPHATICALLY NOT A BOUDOIR PIECE: HOW THE EIGHTEENTH-CENTURY DESIGNER WORKED TO SUIT MASCULINE TASTE.

Photographs reproduced by Courtesy of Messrs. Mallett and Son, 40, New Bond Street.

comparatively simple; superimposed ornament and elaborate carving were severely discouraged, and a multitude of very charming small pieces were devised in which refinement of form was combined with the most admirable cabinet-work. Dignity in the sense of massiveness was a thing of the past; instead we find a charming gaiety, a sort of sober vivaciousness, which is in striking contrast to the ideals of an earlier generation.

Here are four illustrations which show very fairly the trend of taste towards what, for want of a better term, we may define as a feminine rather than a masculine elegance. A very modest acquaintance with contemporary French cabinet-making will be sufficient to show how much English craftsmen owed to current taste across the Channel. The little writing-desk of Fig. 2, for example, depends for its existence upon a thousand pretty nonsensees of a similar character produced under Louis XV.—the elegant, slight cabriole legs and the suave curves of this most charming piece are thoroughly typical of French taste of about the middle of the century. At the same time, the workmanship is English, or at least by a craftsman working in England. This desk is of mahogany, with panels of satinwood, and the swags of flowers are of various coloured woods. A small point which bears eloquent testimony to the care lavished upon luxury articles is to be seen in the sides of the outside drawers, the curve of which runs right back inside for the whole length of the drawer—a totally unnecessary refinement which inevitably delights the heart of the true collector.

The second illustration is more sturdy, but scarcely less graceful in appearance (Figs. 3 and 4; open and shut)—another pretty piece in an unusual combination of woods. The ground is of harewood, the bandings rosewood, and the inlay various. The cover slides



3. AN INLAID EIGHTEENTH-CENTURY HAREWOOD WRITING-TABLE WITH COVER OPEN AND WRITING-TABLE DRAWN OUT: TWO MOVEMENTS EFFECTED AT ONCE BY SIMPLY PULLING OUT THE TABLE.



4. THE SMALL EIGHTEENTH-CENTURY WRITING-TABLE IN HAREWOOD WITH ROSEWOOD BANDING; THE COVER SHUT, SHOWING THE FLOWERS INLAID IN VARIOUS WOODS.





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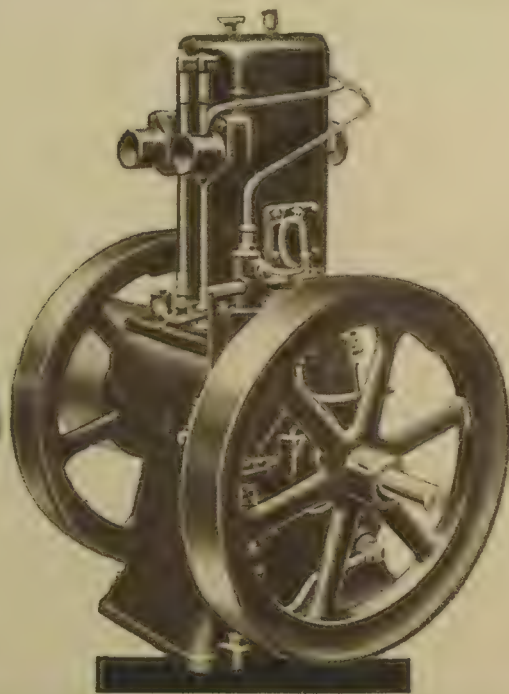
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## BRITAIN'S OTHER ISLANDS: SOME SUGGESTIONS FOR A WINTER CRUISE.

By CHARLES W. DOMVILLE-FIFE.

IT has often been said that the doctor's work is largely a matter of educated common sense. At no time is this more apparent than when the advice is the familiar "change of air and scene." The ability to relax both mentally and physically at the right time and under the most advantageous circumstances is now recognised as one of the primary factors in health and achievement. Lord Dawson has emphasised the fact that in modern life "the difficulty lies in the overdose of struggle." Whatever opinions one may have in these difficult times regarding the restriction of expenditure outside the Empire, they cannot be applied either to the British West Indies or to British cruising-ships. At least 90 per cent. of the passage money collected for these is expended on dividends, wages, stores, and constructional work in Great Britain. One shipping company has struck the right note with its literature inscribed: "Cruise with a clear Conscience."

No greater contrast can well be imagined than between the brilliant sunshine, tempered by the sea-breeze, which one experiences among the lovely islands of the West Indies, and the gloom, grey skies, and cold winds of northern lands during the winter months. And how easy it is, in both time and cost, to make the change! A cruise of nearly seven weeks in the azure waters of the Spanish Main, amid palms and flying fish, following in the track of the old adventurers, costs only two guineas a day in such floating palaces

the most interesting of the States of South America, is afforded during a call at La Guaira, with its steep mountain-slope and its yellow, green, pink, and blue

wicked old days of the Dons and the buccaneers, this island, and especially Port au Prince, its capital, has grown up exotically as a Negroid State.

In such places as the main street, with its Eastern gateway, there is a decided hint of things Oriental, but amid the babel of its bizarre market Africa predominates. Yet it is not the East nor the Dark Continent—it is just Haiti. So different as to be a complete contrast is the stately city of Havana, chief metropolis of Cuba, which is visited by both the *Duchess of*



A DELIGHTFUL PLACE IN WHICH TO LAZE IN THE SUN: PARADISE BEACH AT NASSAU, BAHAMAS, VISITED BY THE CANADIAN PACIFIC LINER "DUCHESS OF RICHMOND."

houses perched in the most inaccessible positions, and a subsequent climb by motor-car over the mountains to Caracas, the bright little capital, with a climate of perpetual summer.

The *pièce de résistance* of a West Indian cruise is, of course, the Panama Canal—"Man's greatest liberty with nature"—and, curiously enough, most people seem to think that Cristobal and Panama cities, at the Atlantic and Pacific end of this water-

*Richmond* and the *Alcantara*. Here there is a Lido beach which rivals that of the Adriatic, a Capitol the equal of its prototype in Washington; and the night life along the Prado is more lively than that of the day. It has been aptly termed "the Paris of the Caribbean Sea."

In the Nassau of the Bahamas one can revel in the *dolce far niente* life of a palm-fringed coral island amid the waters of a "blue lagoon"; while at San Juan of Porto Rico it is easy to obtain the authentic thrill which comes when standing amid its fortifications on the site captured after a fierce struggle by Sir Francis Drake. After a day ashore in Bridgetown, Barbados, with its palms waving their green fronds in the gentle trade-wind, its flying-fish suppers, and its bathing from the pavilion of the Aquatic Club, the way lies across the calm and sunlit expanse of the South Atlantic to the garden-island of Madeira. Here there are toboggan rides down from the flower-covered heights of the Terreiro da Lucta, lace and curio shops, and a casino, all of which are soon exchanged for a different scene in a different continent.

At Casablanca, a speciality of the Canadian Pacific cruise, the African East opens wide its portals, through which travellers pass on the way to Rabat, the old Moorish stronghold of piracy. White walls on tawny cliffs, minarets, mosques, and veiled Moslem women all strike such a strange note after the West Indies that it is not until Gibraltar and its subterranean galleries have passed into the haze astern that one realises that a West Indian cruise has really provided a panorama of South and Central America, as well as of North Africa.



A POPULAR PORT OF CALL ON THE CANADIAN PACIFIC CRUISE: THE HARBOUR OF FUNCHAL, MADEIRA.

as the 22,000-ton Canadian Pacific liner *Duchess of Richmond* and the Royal Mail liner *Alcantara*.

Having made this cruise in the former ship but a few months ago, it is possible to write of it with the enthusiasm derived from personal experience. Stepping ashore first at Trinidad, after days in cool clothing spent lazing in the warm sunshine, swimming in the ship's open-air bath, or dancing on the moonlit decks, one is immediately conscious not only of a complete change of scene, but also of the whole aspect of life. All around is sunshine and colour.

With the exception of Jamaica, this is the largest of the British West Indies, and is fifty-five miles long and forty miles broad. The capital is Port of Spain, and behind this interesting city rises a beautiful range of mountains 1900 feet in height. Apart from the tropical fertility which is everywhere in evidence, there are the royal palms and orchids in the Botanic Gardens, the Maracas Waterfall, and the Blue Basin in the Diego Martin Valley. Most interesting of all, however, is the Pitch Lake. Here the asphalt oozes out of the ground apparently as fast as it is hacked up in solid blocks and carted away to the big steam-cauldrons. Over 110 acres in extent, this lake is surrounded by beautiful tropical gardens, recreation grounds, and bungalows.

While motoring across this island, one sees oil-fields, coffee and cocoa estates, banana groves, and, above all, the wild floral beauties of the Tropics. Everywhere there are big blue convolvulus, poinsettias, scarlet begonias, and palms of every variety. Away across the china-blue sea is the Island of Tobago, considered by many people to be the real home of Robinson Crusoe. A glimpse of Venezuela, one of

way, are two of the brightest towns in Central America. It may be that they spent a long evening at Bill-gray's Cabaret! That which strikes the newcomer most on landing at Kingston, Jamaica, is the colourful negro population. These people speak a quaint English which never fails to amuse the traveller. Apart from the wonderful coast scenery—and Jamaica is the jewel of the West Indies—there are the Blue Mountains and the palm-fringed beaches of golden sand.

There can be no doubt that Haiti, the Black Republic, is one of the most interesting places to be visited by the *Duchess* during her West Indian tour. *Alias* Hispaniola, of the



THE HARBOUR OF BRIDGETOWN, THE CAPITAL OF BARBADOS: ONE OF THE INTERESTING PLACES VISITED ON THE CRUISE OF THE ROYAL MAIL LINER "ALCANTARA."



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## WINTER IN THE SUDAN.

A LAND OF SUNSHINE AND INTEREST.

THOSE people who, for reasons of health or habit, are unable to stand the afflictions of a winter at home will this year find themselves faced with the problem of either suffering serious loss due to the decline in the value of the pound in almost every foreign centre where they may hitherto have been accustomed to spending the months of Northern cold, or of looking further afield for their winter sunshine and amusement. It may safely be assumed that such people will welcome suggestions for a winter vacation in a land of sunshine and interest, where their funds will still be worth their face value and where British officials have accomplished so much during recent times. The Sudan is a land of colour and romance, with an almost unsurpassed winter climate. It is possible to recline luxuriously in dining-car or deck-chair while primitive Africa in all its vivid contrasts is unfolded as the miles roll by. The Sudan possesses not only one of the most luxurious trains in the world, romantically called "The Desert Mail," but also a fine service of Government-operated river steamers, hotels, and desert camps, all of which spell comfort with a capital "C."

Among the attractions of Khartum, the capital, which can be reached by British liner direct to Port Sudan, and then by train *de luxe* across the yellow desert sands, painted every evening by the magic of the African sunset, is the fine Grand Hotel, in

its beautiful palm-gardens overlooking the Blue Nile. It is a European city with a gay winter season. Its afternoon polo matches, its tennis parties, its desert picnics, early-morning rides, evening dances, and other social amenities give it a likeness in miniature to Cairo.

Raised over 1000 feet above sea-level and with a prevailing cool breeze, this healthy sun-bathed capital of a land as large as British India is by no means unbearably hot. Mosquitoes are almost unknown, and there are many features of interest. First come

the remains of Gordon's old palace, now forming the residence of the Governor-General. High up on the wall near the entrance is a brass plate which marks the spot where General Gordon was killed in 1886. It is, however, the wonderful gardens which now constitute the main attraction. Here, amid the swaying palms, there is a rose-tree which the old custodian will tell you was planted by Gordon himself.

When the sun dips below the palms of the Mogren Point, casting gold and pink glows on the rippling waters of the world's finest river, distant lights twinkle, like fireflies in the purple afterglow, far away towards the battlefield of Kereri. They mark the whereabouts on the desert sand of the great native city of Omdurman, the home of one hundred thousand people of all the curious races of North-Central Africa, with few European dwellings among its miles of square, native, mud-walled houses, camel-choked streets, and tortuous *sûks*, or bazaars.

Built on the desert, made of the desert sand, Omdurman possesses an atmosphere which is at once Arabic and barbaric, peculiar to this great African metropolis. Here is the vast square where all turned their faces towards Mecca when the Mahdi called the faithful to prayer less than half a century ago. There is the old palace of the Khalifa, with its watchman still in the motley of the Dervish army; the coach used by Gordon, the prison of Slatin Pasha, and other relics of those stormy days. Surpassing all else of interest in Omdurman there are, however, the marvellous *sûks*, wherein ivory, fashioned into all the crude designs of native handicraft, filigree gold- and silver-work, suits of chain armour from distant Darfur, combine with the skins of wild animals and the black and brown faces of tribesmen to form an almost inconceivable picture of primitive life in the Africa of the twentieth century.

The traveller may journey in perfect comfort and safety, on one of the fine river steamers of the Sudan Government, through the big-game country, where hippopotami flounder in the rivers, crocodiles laze on the banks, and elephants roam in the tall grass. Every turn in the stream may bring into view a herd of buffalo, antelope, giraffe, or possibly a lion. Along the banks dwell many curious native tribes, from the giant Shilluk to the naked Nuer. Here may be seen primitive Africa from an easy chair.



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10	1	x	7	5	7	19	0
10	4	x	9	4	10	4	6
10	9	x	8	5	9	11	6
11	2	x	8	11	10	10	6
11	3	x	8	3	9	17	0
11	4	x	9	3	11	2	6
11	11	x	9	1	11	8	6
12	2	x	8	0	10	6	6
13	0	x	10	2	13	19	6
14	3	x	11	3	16	19	0
15	2	x	11	11	19	2	0
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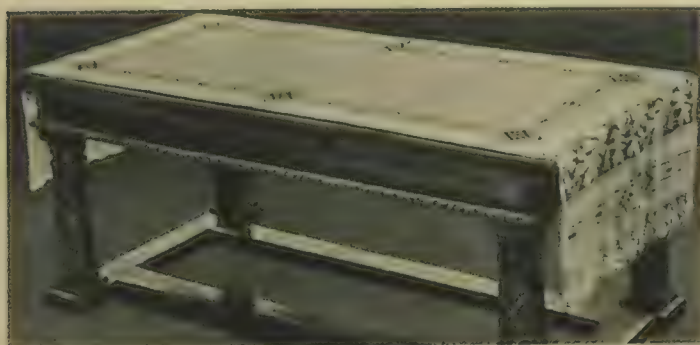
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## FASHIONS IN FROCKS AND COIFFURES.

Fashions for  
"Economy  
Budgets."

American women of every class have a reputation for always looking fashionably dressed. The reason is not far to seek. Buying clothes on the instalment, or "subscription," system is as usual over there as purchasing cars by

great success. At Corot's (33, Old Bond Street) are to be found smart frocks, coats, and hats for every occasion, at prices ranging from 3 to 20 guineas. Each may be bought on the deferred-payment idea

if desired, or the whole amount paid at once. In either case the total cost is the same. From there come the three attractive dresses pictured here, representative of a large collection for morning, afternoon, and evening. The neat tailored sports frock is of a light woollen material, carried out in black and bright blue, with touches of white. It is available for 6 guineas. The afternoon dress on the right with the charming little puff sleeves suggested by rows of frills costs only 5 guineas. The unusual evening frock of black-and-white net has a delightful shaded effect, achieved by the little dark crescents elaborately worked on the white.

#### The Importance of the Coiffure.

Hats and dresses are so distinctive this season that the coiffure assumes greater importance. Much attention is paid to the forehead line, which makes all the difference to the appearance of the acute-angled hats. The happy possessor of a "widow's peak" takes care to stress it by careful hair-dressing, and the woman with a broad, low forehead frames it with soft wide waves that are neat without being hard. Emile, the celebrated coiffeur, of 24, Conduit Street, W., specialises in

dressings the hair carefully according to individual types. All these points and many others are taken into consideration before permanent waving, so that the result is always perfectly natural. Photographed on this page is a coiffure which has been permanently waved in these salons. In front the waves are soft and rather flat, while at the nape of the neck they develop into little curls. The tendency to wave the hair backwards following the line of the hair is beautifully done here, where the ear fully exposed would not be becoming. Every branch of hairdressing is carried out by experts in these salons.



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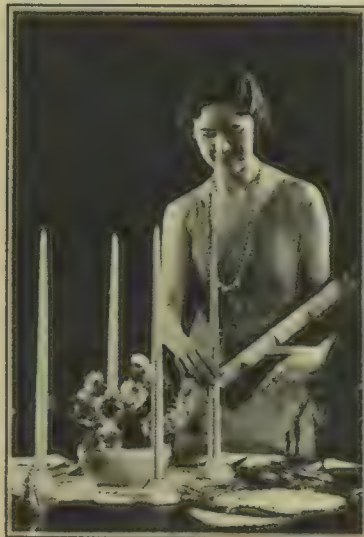
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

**Veteran Cars' Brighton Run.** On Nov. 15 the Royal Automobile Club are promoting a run of veteran cars to Brighton, a reminder of the day in 1896 when cars were graciously permitted to use the highway at twelve miles an

hour, who introduced these last to this country, is no more, but many thousand miles have I covered on White steamers in fierce competition with petrol-using cars of that period. I hope this year there will be no more banquets abandoned, as it is only on occasions of this kind that old- and new-time motorists can gather together to swap yarns and congratulate themselves on their luck in being alive and with such easy motoring to-day.

### M.G. Cars' New Record.

The records recently made by Mr. E. A. D. Eldridge on the supercharged M.G. "Midget" will no doubt be tackled by their rival, the Austin "Seven" supercharged one-seater, on the first opportunity. To the onlooker, the struggle for supremacy in the 750-c.c. class is extremely exhilarating. In fact, the figure of 110.28-m.p.h. made by the M.G. "Midget" is just wonderful for so small a vehicle. What the limit is going to be it is impossible to state, but no doubt we shall find the Austin attain 114 at its next effort, and

so the struggle will go on, first one and then the other increasing the speed record for that class. It is rather a pity, of course, that it was made at Monthéry instead of at Brooklands, but the former course is really faster than the latter, and there is no closed time-limit. In France, one can race day and night; at Brooklands, only in daylight hours, and then for not more than twelve of them. I am glad to say, however, that Mr. George Eyston is making a satisfactory recovery from his recent accident, because he was responsible

for some of the earlier performances and records made by the M.G. "Midget" supercharged racing machine. Lieut.-Colonel J. T. C. Moore-Brabazon must be very delighted to see so many cars now fitted with superchargers. Years ago, when the Mercedes were the only firm fitting them as standard equipment on the touring car, he urged British makers to follow suit. Now he can see that his words have produced the desired effect, as quite a number of British sports cars are available with "blowers" as standard fitting for fast tourers.

### Private Motor Shows.

During the period of the Olympia Motor Show for passenger-cars the Ford Motor Company occupied temporary premises at Maclise Road, close to Addison Road Station, in order that their friends and agents could have a meeting-spot and see the

(Continued overleaf.)



TAKING ADVANTAGE OF ST. LUKE'S SUMMER IN THE BRITISH ISLES: A HILLMAN "VORTIC" EIGHT-CYLINDER SALOON, A CAR WHICH HAS BEEN REDUCED TO £375.

hour without having a man running in front of them holding a red flag to signify that "danger was coming." It seems so long ago now that the modern motorist has to be reminded of his glorious state of liberty compared with the "old-timers." It always amuses me to find on such occasions as these veteran runs quite a number of present-day drivers glorying in piloting pre-1905 cars. In fact, recently the price of such cars has gone up, and many are the searches in long-forgotten barns and coach-houses for relics in old iron which can be nursed back to life again to run to Brighton. For this year's event, the Club has already received a large entry. One hears of belt-driven Benzes, early "Merks.," Peugeots, Léon Bollée, Wolseley, Panhard, and my old friend a 1904 White steamer. Alas! poor Freddie Coleman,



THE SULTAN OF JOHORE'S VISIT TO THE FIRESTONE FACTORY ON THE GREAT WEST ROAD: (L. TO R., FRONT ROW)—MR. W. E. DUCK (MANAGING DIRECTOR OF THE FIRESTONE FACTORY AT BRENTFORD), THE SULTANA OF JOHORE, THE SULTAN OF JOHORE.

Some of our readers may not be aware that the Sultan of Johore has given great sums to the British Government during and since the war. The Sultana (who was presented at Court this year by Mrs. J. H. Thomas) was formerly Mrs. Wilson.



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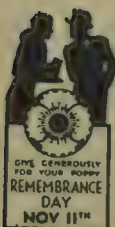


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(Continued.)

latest developments of the famous factory at Dagenham. Various outings were arranged for the Ford agents, including a golf match at Stoke Poges. I hear it was a decided success. It may be news to many that Dagenham really is producing vehicles in some of the shops, though, of course, the factory is a long way from being completed. All the same, about a thousand men are building motor-cars there, and I noticed, when last visiting these works, that preparations were being made to receive many thousand tons of ore for the blast furnaces. Once these get going, of course they have to be kept at work, as it is a most expensive matter, costing some thousands of pounds, to shut down. In order that Ford cars may be more British than ever, the ore is coming from Newfoundland, shipped direct to Dagenham. By the way, the new "Lincoln" luxury limousine, with its free wheel, is one of the lowest-priced high-class cars of to-day, and I hope I shall be present at the Dagenham works when the first of these is produced there. Drivers like them because they are so exceptionally steady on bad roads. The present-day Ford car is ninety-eight per cent. British-made; in fact, I rather fancy it is as much all-British as any car can possibly be. No doubt, however, my correspondents will correct me if I am wrong. Of course, I mean only Ford cars which are built in England, and I add this in case of misunderstanding.

#### Lea-Francis New Models.

The Lea-Francis 1932 models can be seen at Messrs. Delaney and Sons' show-rooms at Carlton Vale, Maida Vale, N.W.6. Everybody will be pleased to learn that this old firm is going ahead and has made suitable arrangements to continue in business. Prices have been reduced, silent third-speed gear-box is fitted, better coachwork and more equipment are given for the lower cost to the purchaser. Both the four-cylinder 12-40-h.p. and the 2-litre six-cylinder 16-70-h.p. models are to be continued. The 12-40 h.p. can be purchased with supercharger for £550 for a nice four-seated tourer, and this 1½-litre model with saloon body of the latest semi-panelled Weymann type is available at £375 not supercharged, and there are still lower-priced models available. In the six-cylinder Lea-Francis range, I was very pleased with

the panelled saloon for the 2-litre chassis, costing £425 complete; while the foursome coachbuilt 16-70-h.p. coupé is now listed at £495, and very good value at that price. It is rather a smart car with its sloping front radiator, well-designed lines, and the rear seat well forward of the back axle; hence the passengers seated here get better riding comfort. One of the directors told me, during the Motor Show, that anybody who wanted to have a trial run in one of the new models should write to the works, Lower Ford Street, Coventry, and Mr. C. Turner, the general manager, would arrange this.

#### New Method of Screen Cleaning.

Utilising the powers of the infra-red ray, the Schwarze Electric Company, of Adrian, Michigan, has brought out a device for removing ice, snow, and sleet from the front screens of motor vehicles. This device is fitted on a car so that its rays penetrate the front screen. In action, these rays proceed through the glass, but in meeting the ice, sleet, or steam they stop, and melting follows quickly without the screen being heated. This firm states that the rays will not crack the glass, because it does not heat it; nor does it produce any glare, and it uses less current than the head-lights. It is made for either six- or twelve-volt battery circuits and is called the "Safaray Defroster." A test was made in a temperature of four degrees below zero. Water was sprayed on the screen, the Safaray turned on, and the windscreen wiper started. A clear spot, approximately 17½ square inches, affording complete and perfect visibility through the windscreen, was maintained. It was also apparent that the Safaray device would keep enough of the screen clear to give ample visibility regardless of the temperature or the continued formation of ice on the screen. It is in the form of a lamp fixed upon the corner of the windscreen pillar, and the ray is thrown on the windscreen in the position most suitable for each individual driver. I looked for it at the Olympia Motor Show, but so far as I know, it was not to be seen. As, however, the Commercial Motor Vehicle Exhibition will be staged there early in November, I expect we shall see this new gadget on one of the accessory stalls by then.

#### "SEVENTY YEARS IN ARCHÆOLOGY."

(Continued from Page 718.)

and the remarkable Treasure of Lahun. Reading of these things, we revive all boyhood's thrills of "digging for treasure." The rewards of the archaeologist lie in such moments as this: "I had the ground cut away below, blocking up the stele on stones, so that one could crawl in and lie on one's back, reading a few inches from one's nose. For inscriptions, Spiegelberg was at hand, looking over all new material. He lay there copying for an afternoon, and came out saying, 'There are names of various Syrian towns, and one which I do not know, Isirar.' 'Why, that is Israel,' said I. 'So it is, and won't the reverends be pleased?' was his reply. To the astonishment of the rest of our party, I said at dinner that night, 'This stele will be better known in the world than anything else I have found,' and so it has proved." It was the half-length figure, a fine portrait work, of Merenptah, the Pharaoh of the Exodus, and part of the inscription was: "Israel is laid waste without seed." It is reproduced on page 718, and if the present writer mistakes not, the mummy of this most celebrated tyrant of the world, singularly life-like, may be seen to-day in the Cairo Museum.

Such, we repeat, are the rewards: others of more conventional and more tangible kind there are none. The world gives only a minimum wage to labourers in the mines of historical knowledge. "People do look at money so differently. I wish they did not. I have a little, but want less, and therefore I am rich. . . . Money and knowledge do not seem to me to have any common measure, any more than money and affection. A money-making professor seems to my feelings about as indecent a spectacle as a toadying heir or a venal beauty."

There is a refreshing, unaffected directness about this volume, and even a certain frankness of censure of a few *bêtes noires*, such as the methods of the Egyptian administration, the French character, and museum management in England. Dare we also confess to an impression that, among those erudite in things of great antiquity, there is a certain *odium archaeologicum* of doctrine? But chiefly there is a chronicle of an astonishing life-work, which extends from a time when the methods of archaeology were still tentative to a time when knowledge grows from more to more. This veteran of his craft concludes with a summons to governments and benefactors to seize the great opportunities which await exploitation: and we can only echo the valedictory hope that "my experiences of fifty years may still be utilised to the full, in such time as may yet remain for action." C. K. A.

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## THE WORLD OF MUSIC.

AFTER STRAUSS, SIBELIUS.

FROM Vienna to Finland is a long way, and at first hearing nothing could be more unlike the music of Richard Strauss than the music of Jean Sibelius. The recent performance of Strauss's "Domestic Symphony," under his own direction, at a B.B.C. symphony concert, gave us a fresh opportunity of realising that the Strauss of the warm, sensuous waltzes of "Der Rosenkavalier" is the essential Strauss, and that his natural genius is, above all, lyrical. The "Domestic Symphony," which seemed to many academic musicians twenty-five years ago a hideous cacophony, sounds to us to be a marvellously adroit collection of tunes, and these tunes all have that graceful sensuousness characteristic of "Der Rosenkavalier."

Now that the vogue of Strauss as a symphonist is over, it is the fashion to consider Sibelius as the great master of purely instrumental music. His third symphony was played at the first Courtauld-Sargent concert, about which I have already written; and his first symphony has just been given at the B.B.C. symphony concert under Sir Henry Wood. Sibelius was long known to the audiences of the "Proms." merely by his popular "Finlandia" and "Valse Triste"; but now musicians are trying to ignore this side of Sibelius, and depict him as a profound musical thinker and symphonist, and some even go so far as to suggest that there has been nobody since Beethoven whose music has been so universal and abstract. The performance of his first symphony gave little support to this idea, except in the first movement, where Sibelius's rhythmic use of his themes resembles Beethoven; whereas Strauss's method in his symphonic poems is more like Wagner's. But when we listen to the musical ideas themselves, apart from their treatment, we shall find in Sibelius far more resemblance to Tchaikovsky than to Beethoven. Those suave sentimental melodies, that to us have an exotic flavour

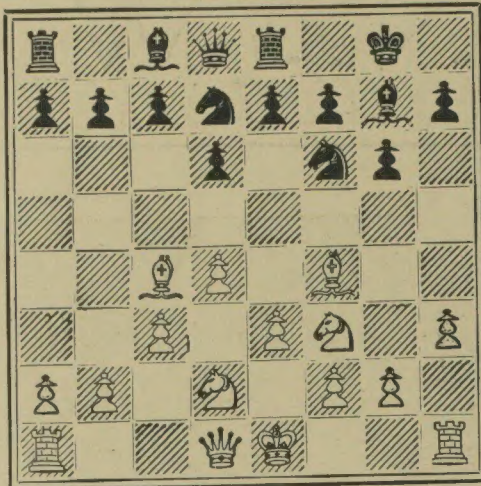
[Continued in Col. 3.]

## CHESS.

CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, "The Illustrated London News," 346, Strand, W.C.2.

GAME PROBLEM No. LXVII.  
BLACK (16 pieces).



WHITE (16 pieces).

[In Forsyth Notation: r1bq1k1; pppspbp; 3p1sp1; 8; 2BP1B2, 2P1PS1P; PP1S1PP1; R2QK2R.]

This position is from a British championship game, and will serve as a warning to lovers of close defences not to keep themselves too snug. The game is still in its infancy, and the forces have not established contact. Black had to play his eighth move, and, probably with a view to eventual PQR4 and BKT2, played 8. — PQR3. Now White established a winning advantage in two moves—what was the method?

Black plays 8. — PQR3; White to obtain a tangible advantage (not mate) in two moves.

The British Ladies' Championship has produced the tightest finish on record this year. Mrs. Michel and Mrs. Wainwright, having tied, played five further games without result, each winning one, with three draws. So they have agreed to share the title and the cup, which seems to presage a convivial exchange at the half-year.

Miss Menchik is now installed as "resident professional" to the Empire Social Club at Whiteley's. Any visitor can thus obtain first-rate practice and tuition from a player of master-strength, who has held her own with the masculine champions.

we call Finnish, are next-of-kin to the Slav melodies of Tchaikovsky, and both have this in common with the Viennese melodies of Strauss, that they are all popular, and expressive of the folk, and have their origin in folk-song and folk-dance. Those who claim Sibelius as a great philosophic composer like Beethoven must remember that Strauss was also considered to be such twenty years ago, and that his turning of Nietzsche's "Also sprach Zarathustra" into a tone-poem was considered by some enthusiasts to have knocked Kant, Hegel, and Herbert Spencer into the philosophic dustbin. Now musicians recognise that they were deceived, and that "Zarathustra," as music, is vastly inferior to "The Merry Pranks of Till Eulenspiegel" and the waltzes of "Der Rosenkavalier," whilst as musical philosophy it has no more value than a handful of sawdust.

## TWO FAMOUS PIANISTS.

After hearing Wilhelm Backhaus play Beethoven's E flat pianoforte concerto at the last Royal Philharmonic Society's concert we had the opportunity of hearing Harold Bauer play the Beethoven G major concerto at the B.B.C. It was an astonishing contrast. Mr. Backhaus has a magnificent technique, and yet he plays no tricks with the music; he uses his technique to present the music as the composer wrote it. If at times he fails to move us, it is only because his playing has temporarily become mechanical; but no musician or true amateur of music can listen to Backhaus without pleasure. But the pleasure to be got from Harold Bauer's playing of the G major concerto was likely, I should say, to be in inverse proportion to one's knowledge and understanding of the music. Of that dainty toying, that elegant finger-display we heard, one might say: "C'est magnifique," but one could not say it was Beethoven. Technically, Mr. Bauer's playing was rather weak in the right hand; but this would not have mattered much if he had brought us nearer to the spirit of the music.

W. J. TURNER.

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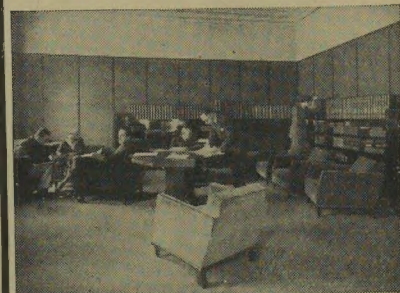
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